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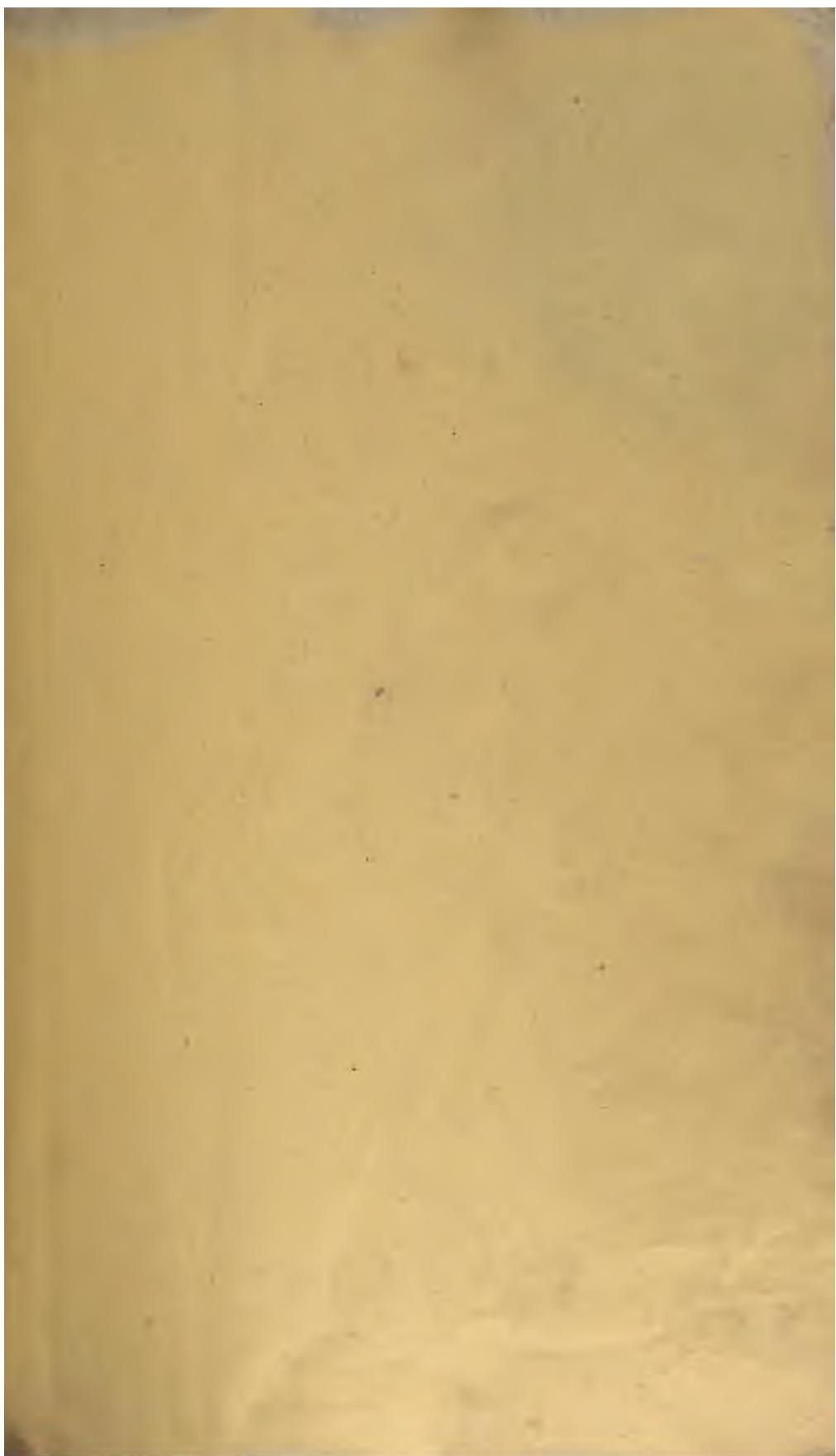


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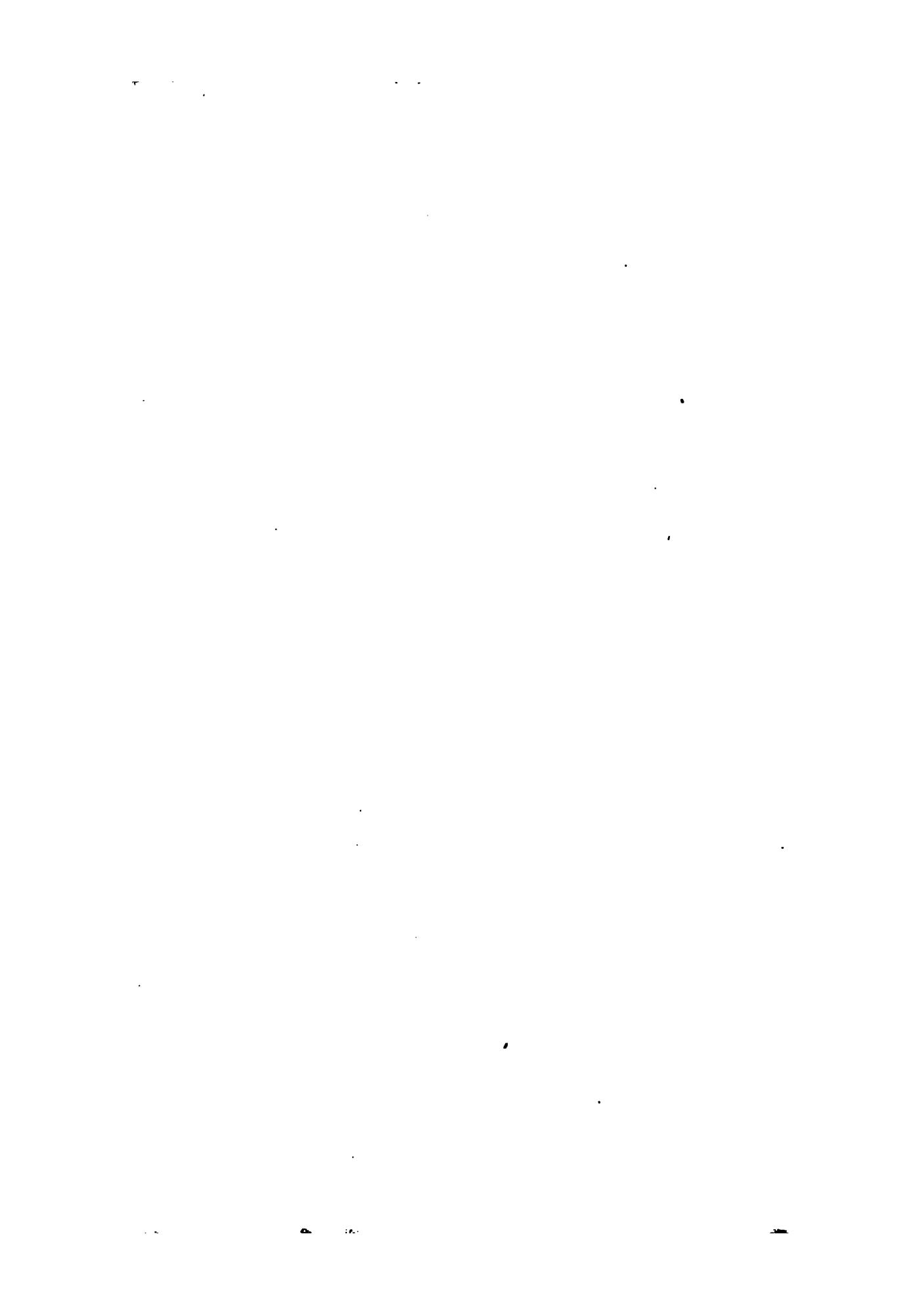
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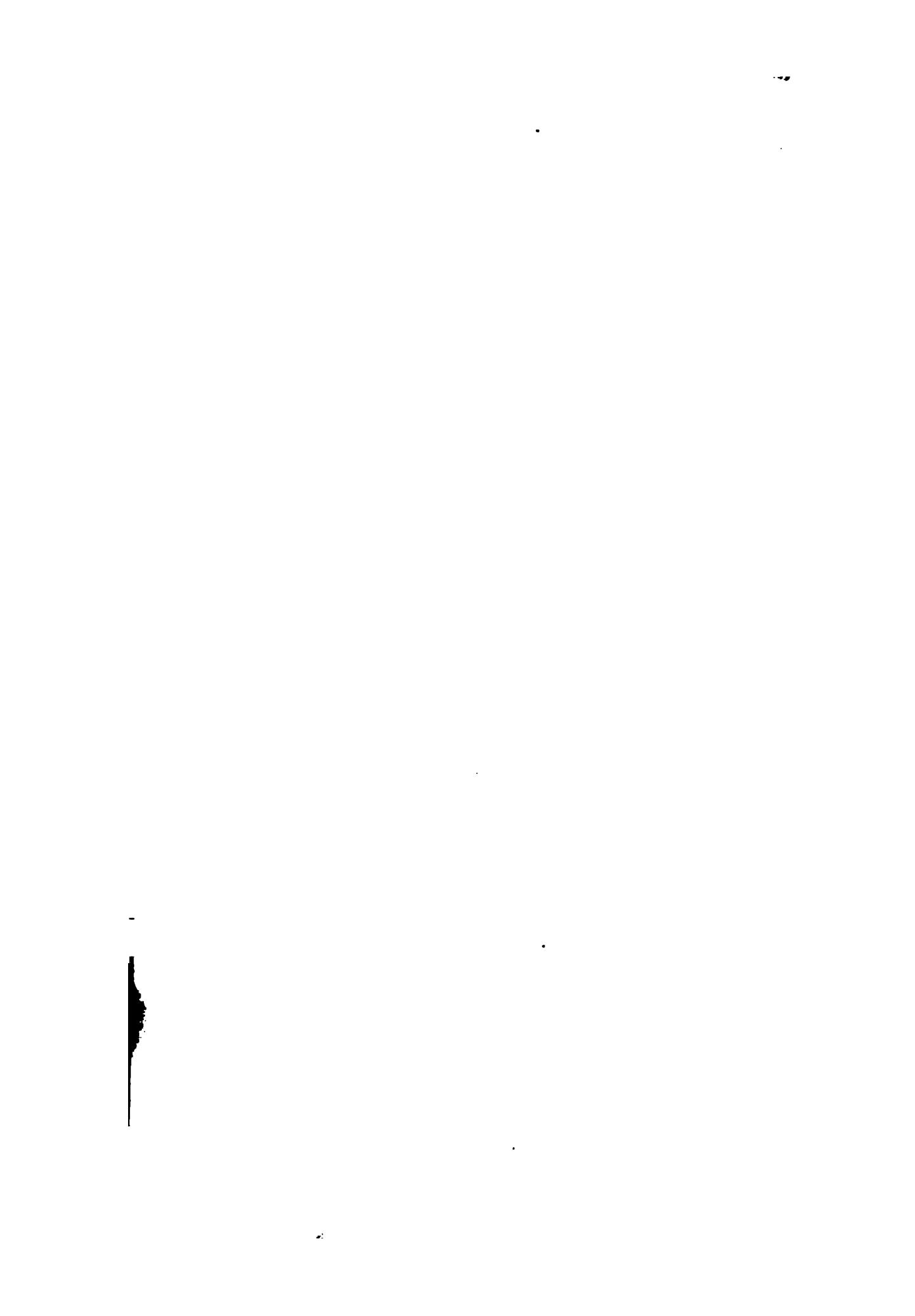
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# **PRINCIPLES**

**OF**

**M O D E R N   R I D I N G,**

**FOR**

**L A D I E S.**







PRINCIPLES  
OF  
MODERN RIDING,  
FOR  
LADIES;

IN WHICH  
*All late Improvements are applied to Practice*  
ON THE  
PROMENADE AND THE ROAD.

---

BY JOHN ALLEN,  
RIDING MASTER, SEYMOUR PLACE, BRYANSTONE SQUARE.

---

LONDON:  
PRINTED FOR THOMAS TEGG, NO. 73, CHEAPSIDE;  
R. GRIFFIN AND CO. GLASGOW; AND J. CUMMING, DUBLIN.  
—  
1825.

C. and C. Whittingham, Chiswick.

## **ADVERTISEMENT.**

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**T**HOUGH riding on horseback seems only of late to have become the most fashionable exercise of Ladies, it has very long been sufficiently so to warrant the publication of a useful work on the subject; and it is truly wonderful that none should have appeared. Indeed, the difficulties and the delicacies which attend the practice of riding in Ladies, have long appeared to the writer to render such a work more necessary for them, than for Gentlemen.

Such were the motives which led to the production of the present volume, in which the chief labour of the author has been to concentrate in the smallest space every thing really useful to Ladies on the subject of Riding, to express this in simple and intelligible language, and to give the whole a systematic and impressive arrangement.

He accordingly flatters himself, that, at a time when Riding has become so eminently fashionable an exercise for Ladies, and when the Park daily displays so many elegant women on horseback, his work will ensure the security, ease, and grace of the riders.

The opposition of illiterate riding masters to every work on the subject of their art is quite proverbial. It is impossible to peruse such works without seeing how careless

and superficial their lessons are. Readers will therefore be on their guard. As such lessons are charged at a high rate, and as the perusal of this renders few indeed of them necessary, it should be read through and its Plates well consulted before a single lesson is taken. The sooner, also, after a few lessons, that a Lady rides on the Road, the better. She will never acquire confidence there by circling within the walls of a school. The sensation of riding in these two situations is totally different.

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**PRINCIPLES  
OF  
MODERN RIDING.**

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**PART I.  
OF THE HORSE AND ITS EQUIPMENTS.**

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**B**



**P A R T I.**  
**OF THE HORSE AND ITS EQUIPMENTS.**

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**CHAPTER I.**  
**OF THE LADY'S HORSE AND HIS NATURAL  
PACES.**

A LADY's Horse should, in the first place, be good tempered and willing (for a sluggish horse is the most unpleasant of any), but he should be no wise choleric, or impatient in company. He should, secondly, be smooth in all his paces. He should, thirdly, be steady and safe on the road. With these natural qualifications, he should, fourthly, be suitably dressed or broke for a Lady's riding, that is, properly suppled and united, particularly to gallop with the right leg, and the mouth made

light and obedient. These are the essential properties of a Lady's Horse.

If, however, a Horse possessed every quality requisite for a good horsewoman, a Lady of timid disposition would be so alarmed at the sprightly action and delicate sensibility of his mouth, that she could not forbear cringing; and, against this, it is necessary to guard, for the cringing of the body, always to the near side, and also that of the hand, makes the horse restless and uncomfortable.

The natural paces of the Horse are the Walk, the Trot, and the Gallop. These are all distinguished by the action of the legs and the beats of the feet, which mark a sharp, flat, slow, quick, or rapid time.

I. The Walk is the most languid pace, being performed with less exertion than the others.

The action of the Walk is that motion of the legs in which one at a time is off the

ground and three on ; marking four distinct beats, as each foot in rotation comes to the ground in the following order :—The off fore foot, leading first, marks one ; the near hind foot, two ; the near fore foot, three ; and the off hind foot, four.

Here, though the feet follow each other quickly, yet the languor of the action makes the beats flat.

II. The Trot is a more animated pace, proceeding from the Walk ; for when we animate the Horse too much, or urge him to proceed faster than he can by moving one leg after the other, we oblige him to take up two at a time.

In the Trot, the off fore foot and near hind foot mark one beat ; and the near fore foot and off hind foot mark another beat ; so that in this action there are two legs crosswise off the ground, and two legs on, which in their alternate change of situation mark the time of one, two.

Here, as the action is animated, the beats are sharp and quick, in proportion to the degree of animation and extension.

III. The Gallop is a pace of still higher animation, and more exertion than the Trot, and proceeds from the Trot, as the Trot does from the Walk; for when we press a horse in the Trot beyond his capacity, or animate him with the legs while we retain him with the hand, we compel him to raise his two fore legs after each other, which commences the action of the Gallop.

The action of the Gallop is in the following order, when leading with the right leg.—The near fore foot is first raised from the ground; then the off fore foot. These come to the ground in the same order. The near fore foot marks one beat, or time; the off fore foot, passing the other, while both are in the air, comes to the ground more forward, is the leading foot, and marks the second beat. The hind feet follow in like manner. The near hind foot marks a third beat; and the

off hind foot, passing, comes to the ground more forward, and marks a fourth beat. Thus the action of the Gallop is by means of the two fore legs leading close after each other ; and the hind legs immediately following in like order.

Here, when the Gallop is united and true, the feet mark a regular, sharp, and quick time, of one, two, three, four.

IV. The Amble may perhaps be considered as a natural pace of the horse ; because most foals following their dams amble more or less to keep up with them. The difference between the walk and the amble is, that two legs of a side are raised in the latter at one and the same instant, and so on vice versa.

## CHAP. II.

## OF THE SADDLE AND BRIDLE.

*Section I.—Of the Saddle.*

THE Saddle must be considered first with relation to the horse, and secondly with relation to the rider.

I. With regard to the horse, the Saddle prevents the friction he would endure if bare-backed, or if he had merely a cloth on ; and it distributes the weight of the rider to the parts most capable of bearing it.

Without a Saddle, the horse would sustain the weight in the middle and weakest part of the back ; but with a Saddle, the rider's weight

is distributed, as the Saddle has bearings before and behind, but none in the middle.

Hence it is evident that the Saddle should be proportioned to the size of the horse ; the bearings before being clear of interference with the plate-bone, and not extending further behind than within four inches of the hips.

The bearing of the Saddle should be equal on every part that it is intended to touch; and the closer it comes, so that neither the weight of the rider nor settling of the pannel can bring it to injure the withers or chine, the better.

If a Saddle do not fit, the pannel cannot be stuffed so as to insure its not injuring the horse ; and where it does fit, superfluous stuffing should be avoided, as causing the saddle to shift its place, &c.

II. With regard to the rider, it must be observed, that a Saddle may form a most

unpleasant seat for her, though it fit the horse.

The best test of the propriety or adaptation of the seat is when the rider, without the stirrup and without effort, easily falls into and keeps her proper situation in the Saddle; for when the seat is improperly shaped, she will be shifted and placed insecurely.

A Lady's Saddle requires particular exactness in fitting, or the horse will be cruelly galled by it. It should be very deep in the points, and should sit close from the top of the bearing to the extreme ends of the points. The manner in which a Lady rides will ever give the Saddle a preponderance to the near side, at which time the Saddle is sustained by the point on the near side, and the bearing on the off, which may be compared to a hook; the depth and closeness of the near point, preventing the bearing on the off side unhooking itself. The closer the pommel comes down to the withers, so that

neither weight nor settlement can make it touch, the better; and a trifling easement may be given on the off side of the pommel, but not to extend to any part where the bearing should be, lest you loosen that hold which sustains the Saddle.

Ladies' Saddles, when properly fitted, will not require cruppers more than gentlemen's, but the girths crossed from the hind part of the Saddle to the front, will keep them more steady; or a strap from the hind part of the Saddle to the fore girth on the off side, may prevent the Saddle twisting to the near side, as it usually does.

The seat of a Lady's Saddle, exclusive of the head, is differently formed from the gentleman's. A deep hollowness in the centre of the seat is unnecessary; the seat is stuffed on each side full, that the rider may be less liable to slide to the near side; and particular regard should be had that the Saddle is proportioned to the size of the Lady, for a tall Lady, though ever so slim and light, must not

have a short Saddle, because she cannot keep herself from off the cantle.

The modern Ladies' Saddles, exclusive of the heads, are made high in the pommel; the intention being to prevent the seat from shifting forward, on even ground, or small declivities, which it unavoidably will in riding down steep hills; and when the seat is thus thrown forward, the knee loses its grasp, which is the lady's principal security. The head of the modern Saddle, which is the part that receives the knee, is made high (from six to eight inches), which secures the knee from being displaced by any little unexpected roughness, that sometimes unavoidably happens. The head is also placed more upright, or over to the off side, which assists the lady in keeping her centre in the Saddle, and not hanging to the near side. Beside this, the modern Saddle has a flap on the near side before, which preserves the habit from the sweat of the horse, and the leg from the front of the Saddle. The inside of this flap is sometimes lined with flannel for the

accommodation of the horse ; and the outside with hog-skin, stuffed for the accommodation of the rider. The head, and every part of the Lady's Saddle, should be stuffed, to render it as comfortable as possible.

The Ladies' Saddles, made by Jackson, are the only ones a Lady can safely and comfortably use. The great improvement of their external form is not their only recommendation : their maker seems to be the only man who can adapt a Lady's Saddle equally to the horse and the rider. Their materials, workmanship, durability, and cheapness are equally remarkable.

#### *Section II.—Of the Bridle.*

The Bridle consists of reins and a bit ; for the latter term may be applied to any piece of metal introduced into the horse's mouth for the purpose of restraint.

I. A short iron rod, made rather wider than the mouth of the horse, and provided

with a hook or ring at each extremity for fastening the reins to, affords us an instance perhaps of the greatest possible simplicity in the construction of a bit; and such a one only slightly curved forwards, to allow more liberty for the tongue, is at present in general use for the heavier kind of draft horses.

A rod similar to the former, broken in two pieces, and connected by a joint in the middle, is the next in point of simplicity, and is in common use for horses of light draft, as in those employed for the curriole, coach, &c.

1. The next in point of farther complication of parts, and which scarcely can be said to differ from the former, is the common snaffle. This is provided with two cross pieces which rest against the lips or sides of the mouth externally; for as the snaffle is intended for the saddle horse, and the reins go to the hands, these cross pieces are useful in preventing the bit from being drawn through the mouth.

The distinction between a bridle and snaffle is insignificant; for on all occasions the cross pieces of the latter are most convenient, and the bridle is merely an imperfect snaffle.

To give the greatest ease possible, a large and highly polished bit is necessary.

On the other hand, to give the greatest degree of severity to the mouth piece of the snaffle, it is twisted while hot into a spiral form, and is made to present by this means a sharp, rough, and unequal surface to the jaw, being capable, according to the degree of sharpness to which the edges are wrought, of pressing the bars or lips with greater or less severity. The different degrees of punishment which this kind of bit is capable of inflicting, will perhaps be found sufficient for all the purposes of correction.

2. The next kind of bit in use for horses is the curbed bit, which, as it is an instrument of much greater complication of parts than

the snaffle, so it appears to have been of comparatively recent date.

Stripped of all unnecessary trappings, this instrument consists of the following essential parts:—a mouth piece; two side branches, or inflexible rods of iron, firmly fixed to the former; a chain passing from side to side, behind the chin, including the jaw; two eyes or rings at the upper extremity of these branches, serving to fasten them to the head-stall, to stay them in the mouth, and having the chain attached to them; and two other rings at the lower extremity of the above branches receiving the reins which pass to the hand. These are all the parts really necessary to constitute the curb.

The bits thus formed being placed in the mouth, and the chain passed round the lower jaw, the branches, it will be readily seen, become powerful levers when drawn backwards, acting upon the mouth piece as a centre, and squeezing, by means of the chain, whatever interposes between it and the mouth

piece, with a force equal to the length of the lever afforded by the lower branch.

This force, it will be perceived, is regulated not only by the length of the lever below the mouth piece, but also by the greater or less distance at which the chain is placed from it. The chain is usually fixed to the eye of the cheek piece, where the head stall is fastened: if, therefore, this part is very long, it is evident that it must moderate or counteract the power and effect of the lower end of the branch, and render it less severe, by bringing the centre of motion nearer to the middle of the lever.

It appears manifest, from the construction of this instrument, that its whole force is exerted upon the jaw itself, and that it has power to pinch the bars with cruel violence, even to the fracture of the bone; and this with very powerful branches has sometimes happened. It can also bruise and totally destroy the tender covering of the inside of the mouth, and the skin beneath the jaw.

From considering its mode of operating, it might reasonably be doubted whether it does in reality stop the horse by its power and opposed force, as is generally conceived at present, or rather by the severity of the pain it inflicts; for should the horse arm himself against this, it is totally insufficient to arrest his course; of which instances occur in runaway horses every day.

The most useful bit of the curbed kind appears to be the Weymouth bit, which is at present in common use for draft horses of light work, as for carriages, coaches, &c. It consists of a strong, plain mouth piece, of uniform thickness throughout, without any upset or jeive, but is simply curved forwards, to give liberty to the tongue. This kind of construction is the simplest perhaps that the curb admits of.

The easier, simpler, and lighter a bit is in all its parts, provided it produces the desired effect, the better and more agreeable it will be.

II. As to the Reins, we need only observe, that their centres should be accurately marked ; but when, by both reins being held in one hand, the near or left rein has to pass under the little finger and on the outside of the right rein over the forefinger, this should cause the right rein to be held from half to three quarters of an inch shorter, and the centre to come proportionally toward the left.

III. It remains for us to notice the proper application and adjustment of these bits to the horse's mouth.

In adjusting the Bridle on the horse, the headstall must be of such length as to admit the mouth piece of the bit to rest on the bars, a little above the tush ; the bridon a little shorter, but not so high as to wrinkle the corner of the mouth, and the throat-lash buckled rather loose, to admit the horse when going to bridle his head. The mane is usually cut close where the headstall comes, and the finger should clear any part of the mane, or

foretop, that may interfere with it. The foretop, when combed smooth, may be put over or under the front. The curb is the last thing adjusted, and though a trifling variation may be proper, according to the manner the horse carries his head, we may set down that which suits the generality of horses.

The curb chain is to pass under the bridle. Therefore, put your right hand under the bridle reins, to take hold of the curb chain; and, with the left, put two fingers within the cheek of the bit, and with your thumb take hold of the curb hook. The end links of the curb chain being in your right hand, turn the chain to the right, or as you would turn a screw, till every link lies smooth and flat, as though it was a strap, and then without losing a half turn, put that link on the hook which appears to be most appropriate, i. e. neither tight nor slack, and examine how the branch operates. If the branch has liberty to move forty-five degrees and no more, it is the extent most proper; but a few degrees, more or less, are not to be regarded.

Nevertheless, if one link of the chain confines it to thirty-five degrees, and putting it one link looser gives it liberty to fifty-five degrees, the manner your horse carries his head must determine which of the links is most proper. If the horse naturally carry his nose high, let the branch have fifty-five degrees; if he bring his nose in, thirty-five will be best.

If there is a chain-strap, the strap must be placed so high on the branch, that when passed through the ring in the curb-chain, it must be buckled to such tightness as to preclude the possibility of the horse lodging the branch on his tooth. Unnecessary tightness should be avoided, as it renders the bit less comfortable to the horse.

When a horse can stop readily and with ease, when his head is constant and steady, and he is light and firm in the hand, and so supple as to be able to obey it in all its motions with ease and readiness, he gives ample proofs that the bit is properly adjusted, and fitted to his mouth, and that he is reconciled,

and even pleased with the power it exercises over him: on the contrary, if he open his mouth as if he was gagged, if he writhe and twist his jaws, if he draw up his tongue above the mouth piece, or thrust it out of his mouth sideways, if he retain himself or run backward, if he carry his head very low, and endeavour to force the hand, if he fear the impression of the bit, have no appui, toss his head up and down, or refuse to advance and go forward, interrupting his manege with various disorders, he gives evident reason to suspect that the bit is not properly adapted to his mouth, and hurts it, either within side or without.

**PRINCIPLES  
OF  
MODERN RIDING.**

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**PART II.  
OF MOUNTING, DISMOUNTING, ETC.**



## **PART II.**

### **OF MOUNTING, DISMOUNTING, ETC.**

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#### **CHAP. I.**

##### **OF MOUNTING.**

###### *Section I.—Preliminary.*

THE pupil should be brought forward by degrees, and with due preparation. Her lessons should be short and gentle, as well with a view to her gradual progress, as to prevent injury from too great exertion.

Some teachers so much regard this progression, that before they place a Lady on horseback, they make her execute, and that with facility, lessons with the bridle and sad-

dle alone; and these occupy her attention several days.

The early lessons are given with a snaffle bridle, on a well trained and steady horse.

The first instructions are those of Mounting and Dismounting.

*Section II.—Of Mounting.*

WHATEVER the disposition of a horse may be, he should be approached apparently in good temper. Horses know by appearance whether the rider is angry or pleased, bold or timid, handy or awkward. A soothing tone of voice and caresses are pleasing; and to such as are unsteady, or have a dislike to be mounted, it helps to dispel their fears. Young horses especially should therefore be thus gently treated, and much encouraged.

Before Mounting, it is proper to observe whether the saddle is rightly placed, the girths secure and not too tight (for many horses



PREPARING TO MOUNT.

D'Anjou's sculp.

Wood Lt.



are apt to plunge when they are), the bridle fitly on, and the curb, when used, smoothly placed.

Let the assistant adjust the reins of the bit smoothly, and of equal length, taking it up within the bridon rein, and dividing the reins with the forefinger of his left hand.

The Lady receives the reins from him with her right hand, just before the pommel of the saddle, the whip being in it, which passes over to the off side.

The Lady puts her forefinger between the reins, gently letting them slip, not to disturb the horse, till her hand rests and lays hold on the near crutch or pommel of the saddle.—  
Plate II.

She stands then close to the horse, upright, with the face half turned from the saddle. The assistant places himself before her, and, where practice has been wanting to make either expert at this business, it will be best

for the assistant to place both his hands together by the intersection of his fingers. He then stoops to receive the lady's left foot, which must be placed full and firm on his hands.

'The Lady then places her left hand on his right shoulder, by which, and the hold she has on the pommel of the saddle, she steadies herself, while she bears all her weight on the assistant's hands, straightening the left knee and keeping it firm.

Should the Lady be heavy or inactive, the more particular care is requisite in both :— on the Lady's part, that she bear her weight centrically and perpendicularly in the hands, not putting her foot forward as she raises it, by which she would shove the person from her : on the assistant's, that he place himself in such manner that the Lady may be between him and the saddle, his face directed so that he can stoop to assist the Lady without removing himself to a distance ; for the closer he stands, the greater his power to assist.



P R E P A R I N G T O M O U N T.

Tennant sculp.

Lionard del.



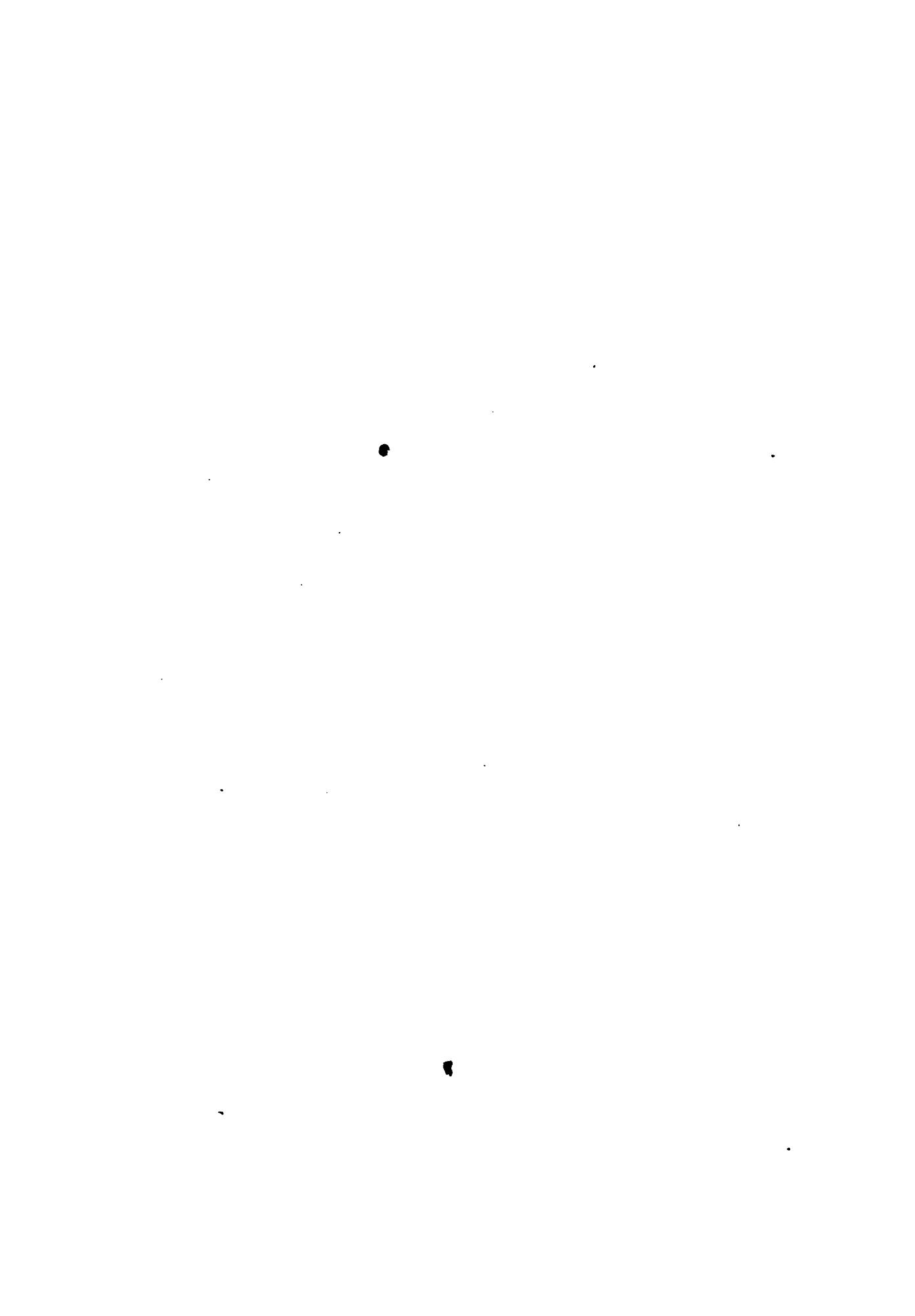


M O D N T I N G .

London 1870

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By this mode, if properly attended to, you will find several inconveniences avoided, such as the binding of the clothes under the right knee, the difficulty of raising the knee over the high pommels now in use, &c.

Should the clothes want any adjustment behind, the Lady with her left hand takes hold of the assistant's left hand, her right hand having hold of the pommel, and raising herself forward, the assistant at the instant with his right hand, adjusts them smoothly.

When Ladies become expert horsewomen, they can adjust their clothes when they become uncomfortable, without assistance, and consequently are not necessitated to have their clothes pinned. This they can do when riding at any pace, or standing still, at their pleasure.

The method of doing it is to take the reins in the right hand as directed when Mounting, holding by the off crutch or pommel of the saddle, and raising yourself up. The action

of the horse, if moving, will then considerably assist you. With your left hand, each time you rise, pull and shake your clothes down, and endeavour to raise yourself as high as you can for that purpose.

When the clothes rise before, it may be necessary to remove the knee from the pommel. This few Ladies choose to do, nor is it advisable but when the horse stands still, or is only in a slow walk. You then, having hold as before, and leaning the body back—but raising yourself upright in the stirrup is best—remove your knee, and thus standing, let the garments fall down by a momentary shifting of any part that presses them to the saddle; which done, place your knee again, and seat yourself.

Pouches in the skirts of the habit, with leads in them, are very convenient; the habit then flows more gracefully than when pinned; and the petticoats may be pinned under the skirt, if the Lady prefer it.

Ladies who ride should have their hair very firmly and closely dressed, and their hats pinned, so as to prevent their being moved by the motion of the wind or the horse, or the brims flapping over their eyes ; for either of these not only greatly embarrasses the rider, but prevents her seeing how to guide her horse.

*Section III.—Of Disposing the Reins.*

THE pupil should then divide the Reins, placing them between the third and fourth fingers of each hand, the end of the reins being thrown over the forefingers, the thumbs closed on them, and the fingers shut.

When afterwards further advanced, she holds the Reins in the left hand.

## CHAP. II.

## OF DISMOUNTING.

LADIES dismount their horses with, and occasionally without, assistance.

In either case, they first shift the reins to the right hand, and apply it to the off crutch of the saddle.

The gentleman officiates, if present, in clearing the Lady's clothes from the pommel of the saddle, as the Lady raises her knee over.

Taking the stirrup from the foot, the Lady then shifts her right hand to the near crutch of the pommel.

In whatever manner the Lady may choose to dismount, it is necessary to be careful that the clothes are off the pommel of the saddle, and the stirrup free of any entanglement.

I. If the Lady is alert and active, she may dismount very gracefully by giving her left hand into the gentleman's left hand; and, springing just sufficiently to clear the saddle, she will alight on the balls of the feet, with the knees a little bent, so as to drop a small curtsy, which will prevent any jar which might otherwise take place.

The gentleman must have his right hand ready to apply under the Lady's left arm as she alights. Thus he may not only lighten her down, but prevent any accident that might occur by the Lady's foot alighting on any thing that might occasion her to slip.  
Plate VII.

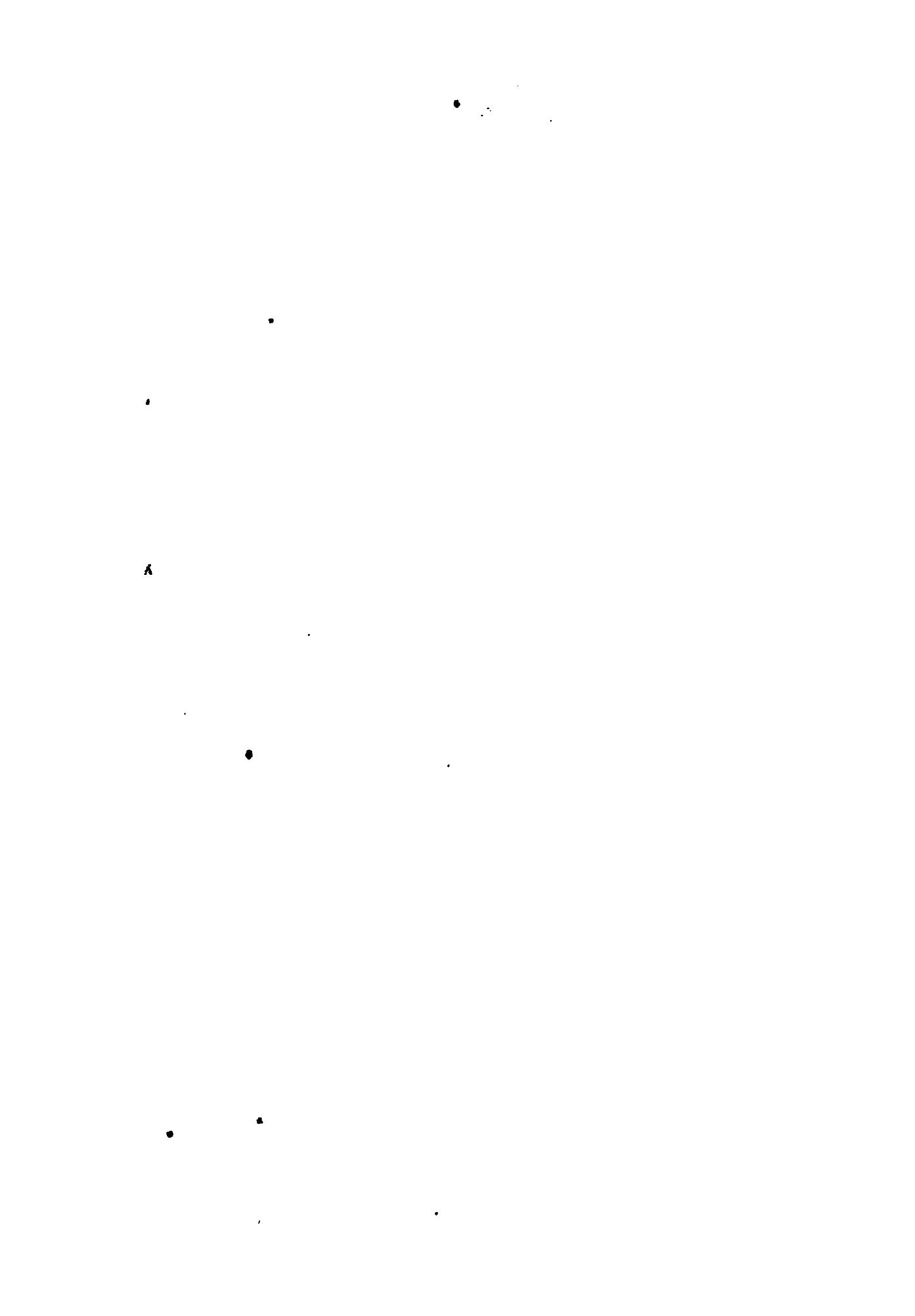
II. Should the Lady not choose to spring in this manner from the horse, she will lean

THE MOUNTAIN MAN.

Davenport & Co.

Wm. H. Davenport.





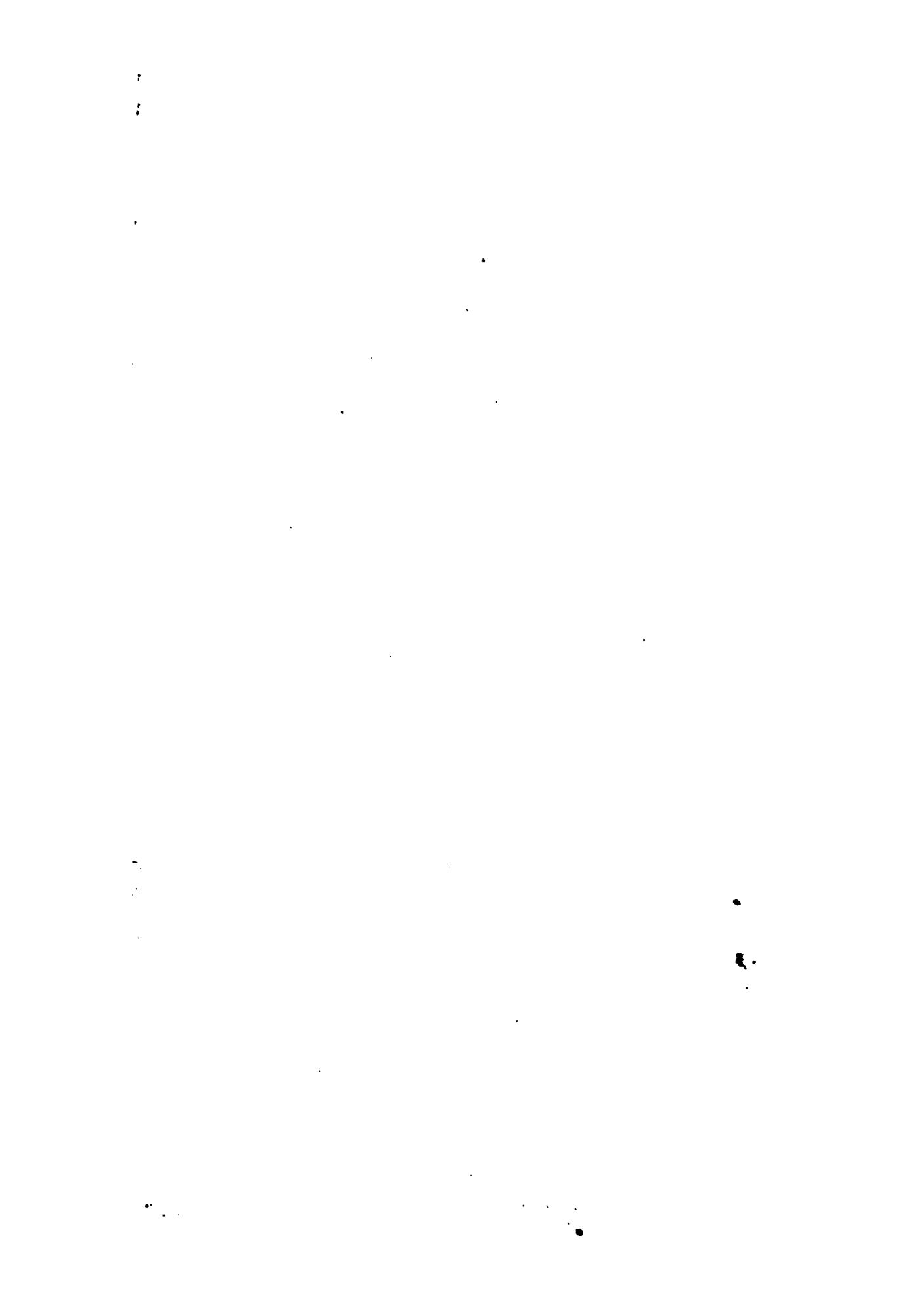


DISMOUNTING.



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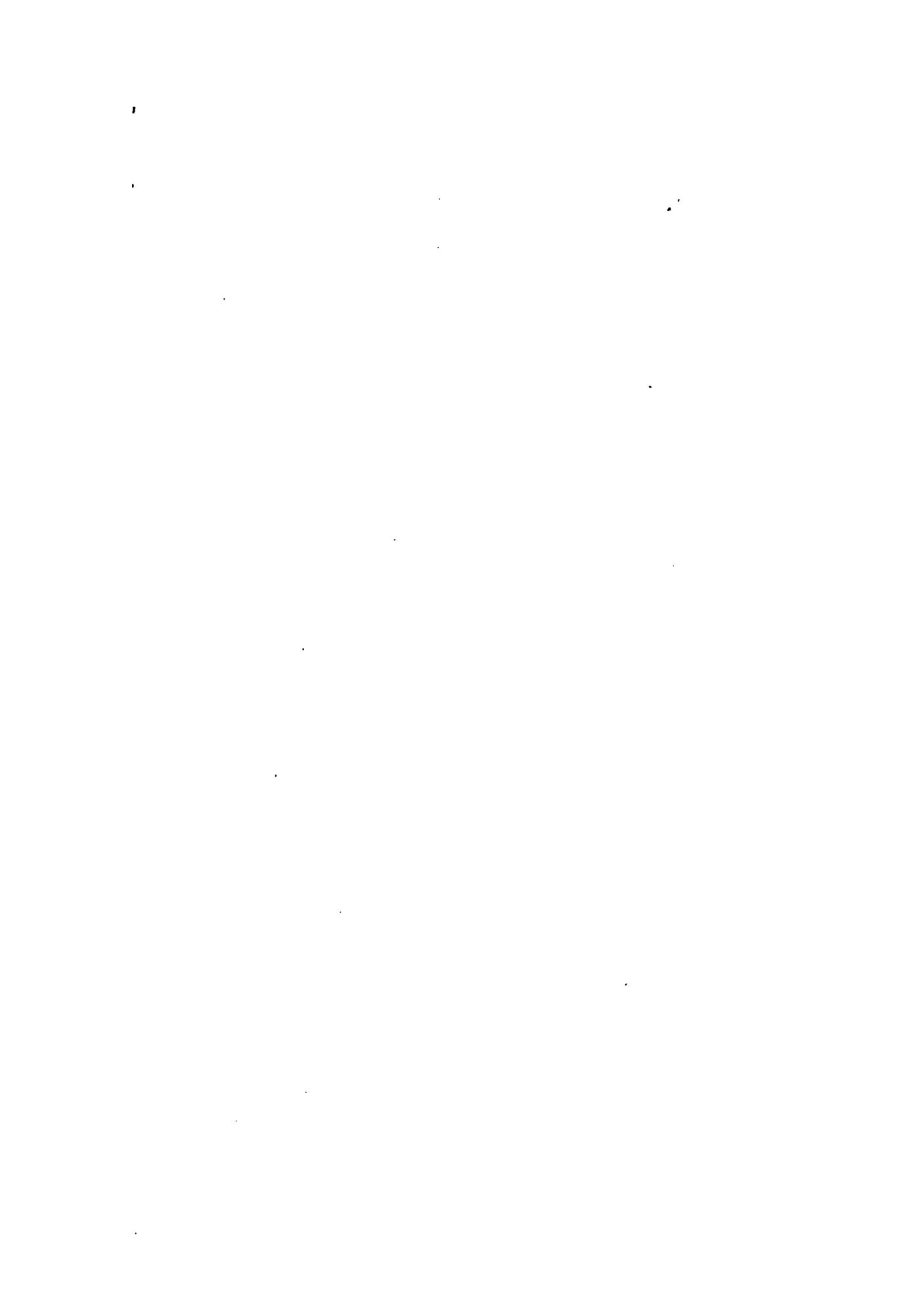


DISMOUNTING.

Engraved by

Douglas





DIALOGUE NO. 4.

Design and

Wood A.







**PRINCIPLES  
OF  
MODERN RIDING.**

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**PART III.  
OF THE SEAT, THE BALANCE, AND THE  
HAND.**

DISMOUNTING.

London & New York

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forward, and the gentleman will receive her with a hand under each arm, and lighten her to the ground. Plate VIII.

III. When the Lady dismounts without help, after clearing her stirrup, and every thing as above described, she turns herself to the right in such manner that she may lay hold, with her left hand, of a large lock of the horse's mane, keeping hold at the same time of the near side of the pommel. Plate IX.

She then springs from the horse to clear her clothes. Plate X.

She alights on the balls of her feet, with her knees a little bent, for the purpose before directed, and her face to the horse's withers, keeping fast hold with both hands till she is firm and secure on her feet. Plate XI.



**PRINCIPLES  
OF  
MODERN RIDING.**

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**PART III.  
OF THE SEAT, THE BALANCE, AND THE  
HAND.**



## PART III.

### OF THE SEAT, THE BALANCE, AND THE HAND.

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#### CHAP. I.

##### OF THE SEAT.

###### *Section I.—Preliminary.*

THE Seat is the disposition of the several parts of the body, agreeably to the manner in which the horse works.

The immediate result of this is, the keeping firm in the saddle at such times as the body is liable to be thrown on the horse's neck, if not over his head, or to tumble backward over the horse's tail.

It should be explained to the pupil, that, to have a good seat on horseback, she must be in unity with her horse, and as firm and easy as though they were one body.

The fundamental Seat is that medium position from which all others proceed, and in which the rider sits when the horse is not only going straight forward, but without any bend in his position.

#### *Section II.—Of the General Position.*

In the Ladies' Seat there are three divisions, different from those of the horseman.

I. The first is the left leg, on the foot of which the stirrup is placed. This part is nearly, if not wholly, useless; for though a stirrup is placed on the foot, the only use of it is to ease the leg a little, which, for want of practice, might ache by dangling and suspension. The keeping it steady in the position which it will naturally assume will be requi-

site for ease ; but where Ladies become proficient in horsemanship, this leg is employed to aid on the near side, and the whip on the off.

II. The second is the right leg, including the knee and breech, on which the weight principally rests. The knee over the pommel and the leg kept back, with the toe raised, grasp the pommel, and lying close to the fore flap of the saddle, take a very firm hold, and are the Lady's principal support and dependence. This part is stationary and immovable, varying only as to the strength or exertion of the muscles, as the action of the horse or circumstances may require.

III. The last is the body, from the seat upwards. The body being upright, the weight must rest on the centre of the saddle, independent of the stirrup.

When the Lady sits too far over the saddle, she must sit bent—a circumstance that should

be carefully avoided, as it causes her to lean to the near side, to the destruction of every property of the hands, and of the aids of the body. On the other hand, the Lady must be mindful not to bear any weight in the stirrup, nor hang by the pommel—a circumstance which must occur whenever she leans to, or slips from, the centre to the near side. This would render the horse very uncomfortable, and wring his back and withers. A greater apprehension of falling on the off than the near side, occasions this propensity.

The Lady must also sit square on the horse, or place herself in such a manner, as to look directly between his ears. If she sit with her elbows to the head and tail, she will be liable to fall backwards or forwards, according to the side of the horse on which she most preponderates.

The body, moreover, should not incline forward or backward; but if there be a tendency to either, it should be back. This will

draw in the shoulders, and give the body an appearance of confidence, which should characterise every rider. It will likewise prevent her pressing too forward, so as to lose the hold she should always have with her ham, on the short head, or pommel of the saddle; and will also prevent her pressing with her weight too much on the shoulders of the horse.

*Section III.—Of the Position of particular  
Parts.*

I. THE position of the leg and foot in the stirrup should be as easy as possible. If it be forced out in an awkward manner, the Lady will find her whole form rendered ungraceful, and the leg itself, if not cramped from the tension of the muscles, will be greatly fatigued. It should not, however, press the horse; but should preserve that easy position which it would have, were the Lady

to sit upright in her chair, without pressing the legs of it, or extending her leg in a slanting manner from it.

II. The position of the right leg requires no particular description.

III. The head should be free, firm, and easy.—It should be firm, that is to say, straight, without leaning to the right or left, neither advanced nor thrown back, in order to be ready for all the natural motions that the rider may make in turning it to one side or the other. Otherwise, it would occasion a stiffness; and that stiffness affecting the different parts of the body, especially the spine, they would be constrained.

The shoulders should be thrown back.

The chest should be advanced.

The small of the back should be bent a little forward.

The upper parts of the arms should hang perpendicularly from the shoulders.

The lower part should be at right angles with the upper.

The elbows should be lightly closed to the hips, but without stiffness.

If the elbows are not kept steady, they will give an uncertainty and fickleness to the hand, sufficient to ruin it for ever.

The wrist should be rounded a little outwards.

The hands should be placed so that the little fingers may be on a level with the elbows, about four, and never more than six inches apart; the thumbs and knuckles pointing towards each other.

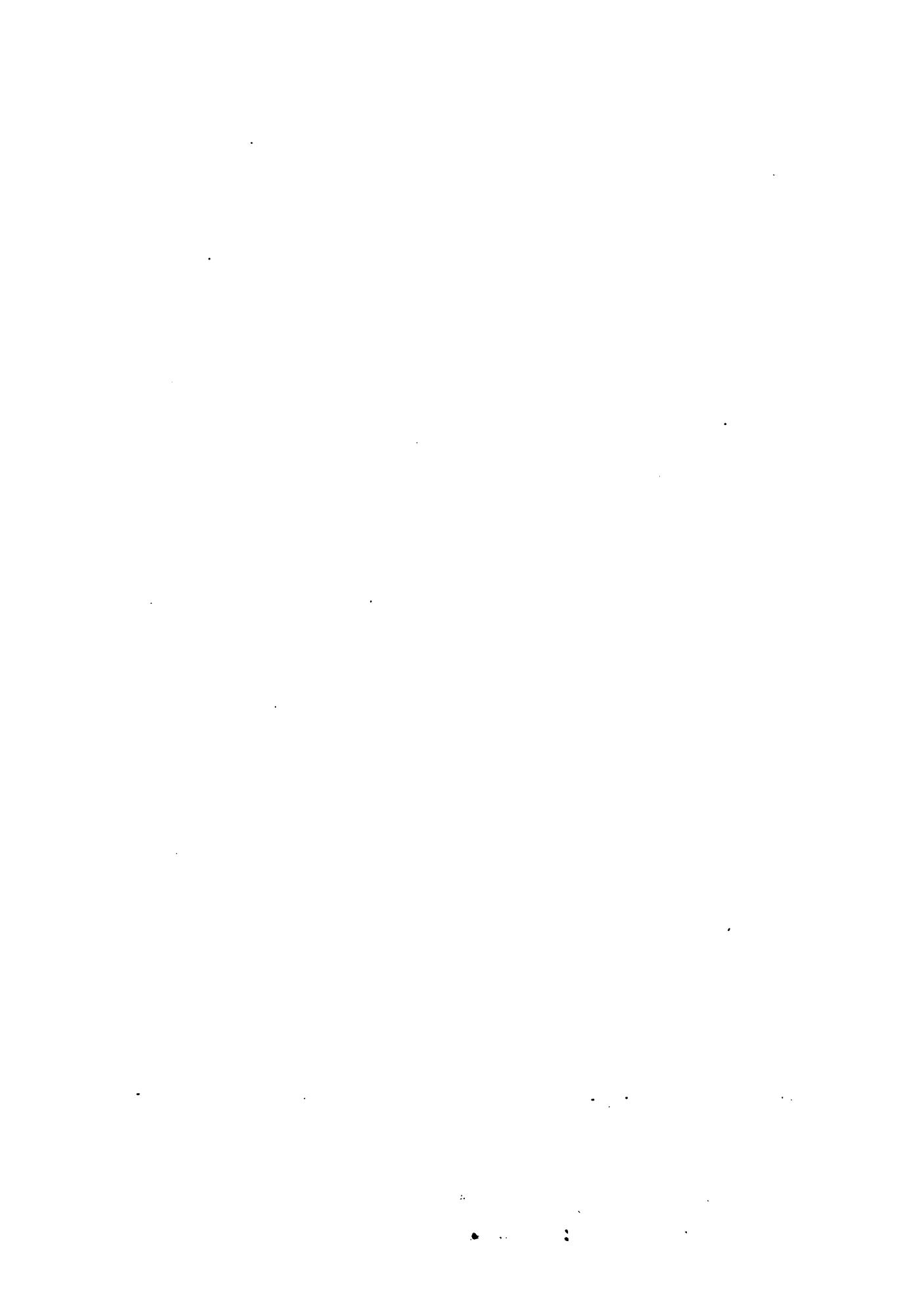
When at rest, the hands are to be in line with each other, and about three inches from

the body. When in motion round the manege, or the circle, the inward hand (which is the hand on which we turn) is to be a little lower than the outward one.

'This, then, is the general position on horse-back, when the horse stands still, or is moving at a walk.

#### *Section IV.—Concluding Remarks.*

IT is ever to be understood, that the rider and the horse are to be of a piece. In other words, when the horse is at liberty and disunited, then the rider, in like manner, sits at her ease, and may be said to be disunited; and as she begins to collect and unite her horse, so she collects and unites herself. When the rider is pressing a horse to the union, and drawing from him the most elegant attitude and lofty action, the rider's attitude must likewise be in the extreme of elegance, and her exertions in the same proportion to that of the horse.



S E A T.



We may conclude by observing with Berrenger, that the Seat alone may be cultivated for some time; and when the scholar has arrived at a certain degree of firmness and confidence, if the horse can be trusted, let the master hold the longe, and the pupil, abandoning the government of him to the master, ride him to both sides, with her hands behind her. This will very soon settle her with firmness in the saddle, will advance her waist, will place her head, will teach her to lean gently to the side to which she turns, so as to unite herself to her horse, and will give that firmness, ease, and just poise of the body, which constitute a perfect Seat, founded in truth and nature, and upon principles so certain, that whoever shall think fit to reduce them to practice, will find them confirmed and justified by it.

Plates VI., XII, &c. examined in succession, illustrate the Seat.

It is right to practise without the stirrup, and endeavour to acquire a steady Seat with-

out any assistance from the reins. For this purpose, sit upright, and direct the eye and the body to the horse's nose, which in the circle will be more or less bent within. This practice should be first and mostly to the right, to divest the Lady of the propensity she generally has to lean to the near side of the horse,—beginning first with a walk, then a slow trot, and increasing the action, as the Lady acquires firmness and freedom in the saddle.

When the Lady, in a smart trot, has acquired the freedom of leaning to the right, so that she can see the feet of the horse on the off side, there is reason to suppose her Seat is correctly established. Occasionally trying this will discover the great support the Lady has from the right leg, which must then be kept back and pressed close to the fore-flap of the saddle. A small shifting of the Seat to the left will be found a necessary counterbalance to that degree of inclination the body may take to the right; and the Seat returning to the centre as the body assumes

an upright position by the support of the right knee, shows the stirrup to be unnecessary, further than for the ease and support of the toe, or rising in the trot, and to be useless in point of security.

## CHAP. II.

## OF THE BALANCE.

THE Balance in riding is the preserving the body from that inclination to one side or the other, which even the ordinary paces of the horse in the trot or gallop will occasion.

The Balance is preserved when the rider sits directly down upon the saddle, and so firmly that nothing can loosen her seat. But the firmness here necessary is that hold with which she keeps herself on horseback, without employing strength, trusting entirely to the natural balance of her body to accompany all the motions of the horse.

Nothing but practice can give this Balance, and consequently this hold upon the horse.

**Let us illustrate this Balance.**

If the horse work straight and upright on his legs, the body must be in the same upright direction.

As the horse moves into a trot, the body must be inclined a little more back ; while the whole figure must be pliant, and accompany all the movements of the horse ; the elbows and lower limbs being kept steady. So also in the gallop, in leaping, or in any violent movements of the horse, the body must chiefly be kept back, and accompany the various actions of the horse with an easy pliancy.

When the horse bends or leans, as he does when he works on a circle, or trots briskly round a corner, then the body must lean in the same direction and proportion, or the Balance will be lost.

To preserve the Balance, it is evident that the body must keep in the same direction as

the horse's legs; and thus the Balance is maintained by as many different positions as the horse has capacity to work in.

The pupil must take no assistance from the reins to support the Balance. The hand must be fixed, and the reins of such length as to feel and support the horse, but never to hold on.

To acquire the Balance the practice on circles, or what is called the longe, is recommended. Here it is right to begin on large circles, and at an easy gentle trot, by which the horse will be so little bent, as scarcely to make a perceptible alteration in the fundamental position; but as the circles are contracted, and the pace extended, it is necessary not only for the body to lean with the horse, but likewise to bend or be turned in the same direction as the horse's head, which, of course, is a little within the circle. In doing this it is useful to work equally to both hands.

Experience proves that the body, if in the manege seat and fundamental position, almost involuntarily takes the corresponding motion, whether the horse rears, springs forward, kicks, stumbles, &c.

## CHAP. III.

## OF THE HAND.

*Section I.—Preliminary.*

ON the Hand depends all excellence in horsemanship. The hand directs the action and time, raises the horse's forehand, lightens the mouth, and supports the position. In violent contentions with the horse, the Hand deprives the horse of half of his power to throw the rider; and it would otherwise be impossible to keep on the back of some horses.

*Section II.—Of Holding the Reins.*

BEFORE the operation and effects of the Hand can be attained, an expertness at holding the Reins must be acquired.

There are various methods of holding the Reins, according to the style of riding, the design of the rider, and the propensities or defences of the horse.

Here we consider bridles which have one rein attached to each end of the bit, such as snaffles.

In these as well as in other cases, the Reins ought generally to be separated, passing into the hand between the third and fourth fingers and out of it over the forefingers, where they are held down by the thumbs.

When the snaffle is held in the common way, both Reins are placed in the left hand. The left Rein passes under the little finger and the right under the third finger, both lying smooth through the hand, the superfluous quantity of Rein hanging over the first joint of the forefinger, and the thumb placed upon it.

*Section III.—Of the Correspondence and Appui,*

To convey to the pupil an idea of the manner in which the hand operates on the horse's mouth, she should be placed on a horse whose mouth is perfectly formed and obedient, but not too delicate; the reins being held as described; the hand placed so that the ends of the fingers are opposite to the centre of the body, and about the height of the elbow: the reins collected to such determined length, that, bracing the muscles of the hand, would rein the horse back; and easing them, permit the horse freely to advance. The hand, for preserving a medium effect on the mouth, should be only half shut;—the knuckles next the wrist being nearly open,

I. The hand being connected to the reins, the reins to the bit, the bit operating in the curb on the bars in the horse's mouth, and in

the snaffle on the lip, the rider cannot move the hand, nor scarce a finger, but the horse's mouth is more or less affected. This is called the Correspondence,

II. If then the hand be held steady, as the horse advances in the trot, the fingers will feel, by the contraction of the reins, a slight tug, occasioned by the cadence of every step. This tug, which is reciprocally felt in the horse's mouth, by means of the above described Correspondence, is called the Appui.

While this Appui is preserved between the hand and mouth, the horse is in perfect obedience to the rider, the hand directing him with such ease that the horse seems to work by the will of the rider, rather than the compulsion of the hand.

Now the Correspondence, as it is termed when we speak of the effective communication between the hand and mouth,—the Appui, when we speak of the quality or strength of

the operation in the mouth,—the Support, when we speak of the effect the hand produces in the position or action,—are always to be maintained in the manege, and all united paces; and, without these, a horse is under no immediate control, as we find in the extended gallop or full speed, where it may require a hundred yards to pull, before you can stop.

The strength or degree of this Appui (allowing for the different qualities of horses' mouths), depends on the relative situation of the hand, and position of the horse.

The raising of the rider's hand increases her power; and this, raising the horse's head, diminishes its power.

If a garter were placed across the pupil's forehead, and a person behind her held the two ends in a horizontal direction, if the pupil stood quite upright, she could not pull at the person's hand, nor endure the person's hand to pull at her, without falling or running

backwards. This is the situation of a horse when united.

Accordingly when the pupil felt the hand severe, or expected it to pull, she would guard against it, by bending the body, projecting the head, and planting one foot behind. This is the situation of the horse when disunited, or defending himself against the heaviness of the hand.

Hence a heavy insensible hand cannot unite a horse, because the horse cannot bear its severity when united. And hence heavy hands make hard mouthed horses.

If then the Appui be heavy from the head being carried too low, and the horse not sufficiently united, raise the hand, and let the fingers, by moving, rather invite than compel the head to rise; the left leg on one side and the whip gently laid on the other at the same time, pressing the haunches under. By this means the horse will become more united, and the Appui will be lightened.

Should the hand be too straight, or confining to the horse (which it may be, though it does not pull half an ounce) by the rider collecting the reins to unite the horse, and the horse freely uniting himself, he may become so balanced on his haunches, that, while the hand supports him thus, though it do not pull in the least, he cannot disunite himself, nor advance one step; and should the rider then press him without yielding or dropping the hand, she would compel him to rear.

By these two extremes may be understood, first, where the horse is disunited; and last, where he is too much united. The intermediate consequence and effect of the hand and heel must be acquired by practice.

In pulling the bridle, if the Lady pull more than at the rate of a pound weight, she may be said to carry her horse, and not the horse her.

*Section IV.—Of the Qualities of the Hand.*

THERE are many properties requisite to constitute a masterly Hand. That is called a masterly Hand which is not only well formed in itself by tuition, and riding manege horses, but can make the untutored mouth partake of the sensibility of the Hand, which, in other terms, is dressing the horse.

Three Qualities are essentially necessary to such a Hand. It ought to be firm, gentle, and light.

I. That may be called a firm or steady Hand whose feeling corresponds exactly with the feeling in the horse's mouth. This demands a certain degree of steadiness, and constitutes that just correspondence between the Hand and the horse's mouth, which every horseman wishes to find.

Such a Hand will not yield to the solicitation or craving of the horse to get the ascendancy of the Hand; for an ascendancy of the Hand is obtained when the horse abandons that delicate correspondence producing the appui, and keeping him under the strictest obedience, and makes a dull or insensible pull on the Hand. And horses, though they have been ever so well broke, after being rode a few times by an untutored Hand, will fall into this, if permitted.

To frustrate the little efforts of the horse to obtain his purpose, the Hand is kept firm, and the fingers braced, by which their operation becomes severe, and is a proper punishment. Should the horse disregard this, and plant his head low, to endure the severity of the Hand, the Hand must act by moving the fingers, shaking the reins, &c. to raise the head and divert him from his purpose; and lastly, the correction of the Hand must be given severely, if necessary, to deter him from further attempts. This correction is

given by first yielding the Hand that the reins may become slack, then giving them a smart or violent snatch in an upward direction, which will make the horse raise his head ; and the apprehension of a repetition of it will deter him from putting it down again.

II. An easy or gentle Hand is that which, by relaxing a little of its strength and firmness, eases and mitigates the degree of feeling between the Hand and horse's mouth.

It is a rule in this respect not to pass, at once, from one extreme to another, as from a firm Hand to a slack one, or to jump over that degree of sensation which is derived from the easy or gentle Hand. Were the rider at once to go from a firm Hand to a slack one, she would entirely abandon her horse, she would surprise him, deprive him of the support he trusted to, and precipitate her on his shoulders. On the contrary, were she to pass from the slack to the tight rein all at once, she must jerk her Hand, and give a

violent shock to the horse's mouth :—rough and irregular motions which would be sufficient to falsify the firmest appui, and to ruin a good mouth.

The Hand, moreover, must be sensible and discriminating whether the horse wishes to disengage himself from its restrictions, or whether he wants a momentary liberty for his accommodation and ease. He will remove the rider's Hand if he wants to cough; he will move his head if cramped by too long confinement, or to dislodge a fly, and the like. The rider, discovering the cause of such removal, will not correct (unless the horse, presuming on her compliance, takes too much liberty), but rather allow a reasonable accommodation, and be gentle and pleasant while the horse is united and obedient.

III. A light Hand is that which lessens still more the feeling between the rider's Hand and the horse's mouth, which was before moderated by the gentle hand.

The appui being always in the same degree, would heat the mouth, would dull the sense of feeling, would deaden the horse's bars, and render them insensible and callous. Lightness of hand consists, then, in an almost imperceptible alternate feeling and easing of the bridle, regulated by the motion of the horse.

By proper attention to this practice, the natural delicacy and feeling of the horse's mouth will be preserved,—the rider's Hand will be gradually formed,—and a constant correspondence between the horse and the rider will be established. On the contrary, any dead or continued pull will produce effects directly opposite to those desired.

It is indispensably necessary, therefore, that all the operations of the Hand should be firm, gentle, and light; and, in order to this, it is necessary that the wrist alone should direct all its motions by steering it, if we may so say, through every motion which it is to make.

It is, nevertheless, true, that with horses that are well dressed, one may take liberties. Such are those motions which are called descents of the Hand. These are made three different ways,—either by dropping the knuckles directly and at once upon the horse's neck,—or by taking the reins in the right Hand, about four fingers' breadth above the left, and letting them slide through the left, dropping the right Hand at the same time upon the horse's neck ;—or else by taking the end of the reins in the right hand, quitting them entirely with the left Hand, and letting the end of them fall upon the horse's neck. These motions, however, which give grace to the rider, never should be made but with great caution, and exactly at the time when the horse is quite together, and in the Hand; and the rider must take care, by throwing back her body, to counterbalance the weight of the horse upon his haunches.

Besides these rules, there are others not less just and certain; but the niceness of which every rider is not able to understand.

Both reins being in one Hand, and that being in the first position, if I open the two middle fingers, I slacken the right rein. If I shut my Hand, the right rein operates again, and resumes the appui. If I open my little finger, carrying the end of it upon the right rein, I thereby slacken the left, and shorten the right. If I shut my Hand entirely, and open it immediately again, I thereby lessen the degree of tension and force of the two reins at the same time. Again I may close my Hand not quite so much, but still close it. It is by these methods, and by the vibration of the reins, that we may unite the feeling in the Hand with that in the horse's mouth ; and it is thus that we may play with a fine and made mouth, and freshen and relieve the two bars in which the feeling or appui resides.

It is the same with respect to the second descent of the Hand. The right Hand holds the reins ; and we pass and slide the left Hand upon the reins, up and down, and in that degree of appui of the easy and slack Hand ;

by means of which the horse endeavours of himself to preserve that mutual sensation between his mouth and the rider's Hand, which alone can make him submit with pleasure to the constraint of the bit.

**PRINCIPLES**  
**OF**  
**M O D E R N   R I D I N G.**

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**PART IV.**  
**OF THE AIDS.**



## PART IV.

### OF THE AIDS.

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#### CHAP. I.

##### OF THE AIDS OF THE HAND.

###### *Section I.—Preliminary.*

AIDS are the indication of the rider's will to the horse, and are so called, because they not only require, but assist, the horse to execute. They, at the same time, check or obstruct him from acting contrarily.

These Aids are certain positions of the hand, body, legs, and sometimes of the whip ; the Hand being the principal. The others are sometimes called accompaniments, as

they give greater power and efficacy to the hand.

A horse can move four different ways. He can advance, turn to the right, to the left, and go back, but he cannot make these different motions, unless the Hand of the rider permits him, by making four corresponding motions, which answer to them. Thus there are five different positions for the Hand.

The first is that general position from which proceed the other four.

*Section II.—The Five Positions when the Reins are separate.*

I. WHEN the Reins are separate and one held in each hand, the First Position is that which has been already given; viz. the Reins passing up between the third and fourth fingers of each hand, their ends being thrown over the forefingers, the thumbs closed on them, and the fingers shut, the hands in line with

each other, about three inches from the body, and the little fingers as high as the elbow.

II. The Second Position consists of a slight relaxation of the preceding, and permits the horse to advance.

III. The Third Position shortens the right Rein rather upward, and turns the horse to the right.

IV. The Fourth Position shortens the left Rein rather upward, and turns the horse to the left.

V. The Fifth Position shortens both Reins, and reins the horse backward.

In all these cases, the hands are kept near the body.

*Section III.—The Five Positions when the Reins  
are not separate.*

WHEN both Reins are held in one hand these rules are modified as follows :—

I. First, let the hand be held three fingers breadth from the body, as high as the elbow, in such a manner that the joint of the little finger is upon a right line with the tip of the elbow ;—let the wrist be sufficiently rounded, so that the knuckles may be kept directly above the neck of the horse ;—let the nails be exactly opposite the body, the little finger nearer to it than the others, the thumb quite flat upon the Reins, which must be separated by putting the little finger between them, the right Rein lying upon it. This is the first and general position.

II. Would you have your horse go forward ? Yield to him your hand ; and for that purpose turn your nails downwards, in such

a manner as to bring your thumb near your body, to remove your little finger from it, and to bring the thumb into the place where the knuckles were in the First Position, keeping your nails directly above your horse's neck. This is the Second Position.

III. Would you turn your horse to the right? Leave the First Position, and carry your nails to the right, turning your hand upside down, in such a manner that your thumb be carried out to the left, and the little finger brought in to the right. This Position of the hand will carry the operation of the Reins nearly three inches more to the right, by which the left Reins will press the neck, and the right Reins will be slack. This is the Third Position.

IV. Would you turn your horse to the left? Leave the First Position, turn the little finger to the left, the thumb to the right, the back of the hand upwards.. This will carry the operation of the Reins to the left, the right Reins will press the neck, and the left

Reins will be slack. This is the Fourth Position.

V. Would you make your horse go backward? Quit the First Position, let the wrist be quite round; turn the nails quite upwards, and the knuckles towards the horse's neck. This is the Fifth Position.

These different Positions, however, are not alone sufficient; we must be able to pass from one to another with readiness and order.

These aids where the Reins are held in one hand are not so effective as those where the Reins are separate; which have already been described.

They may be more simply given by a little extending or bending the wrist to make the horse advance or go backward; and by slightly carrying the hand to the right or left, and rather upwards, to make the horse turn in these directions.

## CHAP. II.

## OF THE AIDS OF THE BODY.

II. To cause the horse to advance, while the hand is relaxed, throw the body a little forward, but do not press the horse's fore parts with your weight; and at the same time approach your legs to his sides.—If your horse, also, rise up, bend your body forward.

III. and IV. In order to make the horse go into the corner of the manege, you must begin by opening it.

To open a corner is to turn the shoulder before you come to it, in order to make it cover the ground; and then the croupe, which is turned in, will not follow the line of the shoulders till they are turned and brought

upon a straight line, in order to come out of the corner. In order to turn the shoulder to the corner, you must carry your hand to the side to which you are to go ; and to throw in the croupe, you must support it with the leg or whip on that side to which you carry your hand.

To make the shoulders turn, and come out of the corner, you must carry your hand on the side opposite to that to which you turned it, in order to go into the corner ; and that the croupe may pass over the same ground as the shoulders, you must support with the leg or whip of the same side to which you now carry your hand.

The horse never can perform any of these actions without an entire agreement of all these Aids ; and one single motion of the body will be sufficient to unite them all with the utmost exactness. In effect, instead of carrying your hand out, and seconding that Aid with the leg or whip, turn your body, but imperceptibly, towards the corner, just as

if you intended to go into it yourself; your body then turning to the right or left, your hand, which is one of its appurtenances, must necessarily turn likewise, and the leg or whip of the side on which you turn will infallibly press against the horse and aid him. If you would come out of the corner, turn your body again, your hand will follow it, and your leg or whip of the other side approaching the horse, will put his croupe into the corner in such a manner, that it will follow the shoulders, and be upon the same line.

It is by these means that you will be enabled to time the Aids of the hand and leg or whip with greater exactness than you could do were you not to move your body; for how dexterous and ready soever you may be, yet when you only use your hand and leg or whip, without letting their Aids proceed from, and be guided by your body, they can never operate so effectually, and their action is infinitely less smooth, and not so measured and proportioned, as when it proceeds only from the motion of the body.

The same motion of the body is likewise necessary to turn entirely to the right or left, to make your horse go sideways on one line, or to make the changes.

V. If you would make the horse stop, throw gently back your own body; your hand will go with it, and you will make the horse obey by a single turn of the wrist. If he kick, leap, or yerk out behind, throw your body back.

If he gallop when he should not, oppose all his motions; and, for this purpose, push your waist forward towards the pommel of the saddle, making a bend or hollow at the same time in your loins.

## CHAP. III.

## OF THE AIDS OF THE LEG AND WHIP.

It must be observed, that a Lady can aid only with one Leg—the left Leg on the left side. The Whip gently pressed on must give the corresponding Aid on the right side. For this purpose the Whip must be carried with the lash downward. At other times the Whip may be differently carried, but never in such a manner that the lash may touch or tickle the hind quarters or flank. The situation in which gentlemen carry their Whip and hand is equally proper for Ladies. Ladies may also occasionally carry their Whip-arm straight, hanging pendulous from the shoulder; the thumb turned outward preventing the arm shaking; and the Whip held in the manner you would a pen, with the lash downwards.

This position is graceful in a gentle trot or a slow gallop.

II. If you want to make the horse go forward, while you yield your hand to him, at the same time close your Leg and Whip upon his sides. The hand ceasing to confine, and the Leg and Whip driving his hinder parts, the horse obeys.

III. If you want to go to the right, while you carry your left hand to the right, and support him with your right hand, your Whip determines his croupe to the left, and facilitates the action of the shoulder, which your hand had turned to the right.

IV. If you want to turn him to the left, while you carry your right hand to the left, and support him with your left hand, you approach your left Leg.

When you would make a change to the right, your left Leg confines the croupe, so that it cannot escape, but must follow the

shoulders. If you would change hands again to the left, your Whip acts as your left Leg did in going to the right.

V. When you wish to stop him, hold him in, and approach your Leg and Whip gently to his sides.

The Aids of the Leg and Whip have their progressive strength and effect.

When the Aids are properly displayed, they discover the taste and judgment of the rider, and have a pleasing appearance.

## CHAP. IV.

OF ANIMATIONS, SOOTHINGS, AND COR-  
RECTIONS.*Section I.—Of Animations.*

ANIMATIONS are requisitions of more exertion, life, and spirit, and proceed from the hand, the leg, or the whip.

Those of the hand and of the leg have been already described among the aids.

Animations of the whip are mild taps to quicken the horse ; or, if the lash is upwards, switching it in the air. This has a gay appearance, as well as effect, if not too often repeated or continued too long.

The Animations of the whip are menaces, which indicate a punishment, if not attended to.

*Section II.—Of Soothings.*

SOOTHINGS are the reverse of animations, and are used to pacify horses that are alarmed, or have too much fire in their constitutions.

Of all the means we use in dressing horses, Soothings and caresses are the most salutary. These dispel their fears, reconcile them to new operations, and give them confidence in their master.

The voice sooths by soft and mild tones; the hand, by gentle patting, &c.; the body and legs, by a stillness, relinquishment of all unnecessary firmness, and sitting easy.

*Section III.—Of Corrections.*

CORRECTIONS are of two sorts. You may punish a horse with the whip; you may punish him by keeping him in a greater degree of subjection. In all cases, a sensible rider will endeavour rather to work upon the understanding of the creature, than upon the different parts of his body.

In reality, the Corrections which reduce a horse to the greatest obedience, and which yet dishearten him the least, are such as are not severe; but such as oppose him in what he wants to do, by restraining and putting him to do directly the contrary. If your horse do not advance, or go off readily, or if he be sluggish, make him go sideways, sometimes to one hand, sometimes to the other; drive him forward, and so alternately. If he go forward too fast, being extremely quick of feeling, moderate your aids, and make

him go backward some steps: if he press forward with hurry and violence, make him go backward a great deal. If he is disorderly and turbulent, walk him straight forward, with his head in and croupe out. These sorts of Correction have great influence upon most horses.



## PART V.

### OF THE DIRECT PACES.

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#### CHAP. I.

##### OF THE WALK.

*Section I.—Of the Walk generally and particularly.*

FOR the lessons of a few days, the pupil should ride quietly at a Walk round the manege, in order to have an opportunity of becoming, in some degree, accustomed to the movements of the horse, of extending his limbs, and of preserving the proper position and balance while he is in motion.

She should not suffer the horse to move, if she can help it, till her clothes are adjusted,

and the reins shifted. Then collecting her reins and taking one rein in the right hand, she must press her leg and whip to the horse's sides to request the horse to move forward in the Walk, and till she makes this request the horse should not be permitted to advance.

As soon as the horse begins to move, the leg and whip are to resume their former position,—the hands are to remain perfectly steady,—the body is to yield to the movements of the horse. The Walk is begun at a slow rate, as this prevents confusion, and by the etiquette of the riding house it is directed to the right hand first.

The excellence of the Walk depends on that degree of union which supports the horse's head, and raises his feet without shortening or retarding the step, and that degree of animation which quickens the step, and sharpens the beats without falsifying the time or altering the action. The perfection of the Walk therefore is, an animated quick step, measuring exact distances, and making

a regular time, by putting the foot flat to the ground.

If the horse's head is not supported, he not only carries himself slovenly, but does not raise the foot sufficiently to put it out flat, and he therefore shortens his step, and is liable to touch with his toe. If, on the contrary, the head is supported too high, he cannot put his foot out, and the step will also be shortened and retarded. In this situation, should the rider animate the horse to quicken his step, or put out his foot, he would break time, and go into the trot.

Thus, if you do not support the horse sufficiently, his head will be low, and his Walk slovenly. If you support him too much, you will shorten his step so that he cannot walk freely. If you do not animate him, he will not exert himself. If you animate him too much, he will trot.

If the horse trot when you design him to walk, check him immediately, and examine

the cause. You will find your animation somewhere above the Walk; for, though you do not animate with whip or leg, yet your hand, or even your body, may be too animating, when added to the natural spirit and vivacity of the horse. The hand, if too high or confining, is too animating for the Walk: the body, if braced too firm, or as might be necessary in the trot, would also be too animating; for as the horse is, so must the rider be.

The rider must practise the Walk to both hands, by crossing over in the long change. Let us, therefore, consider that and turns in general.

Plate XII. illustrates the Walk.

Avoid laying hold on the off crutch of the saddle on any occasion (unless you are absolutely likely to fall): you certainly will acquire erroneous habits if you accustom yourself to that practice.

*Section II.—Of Turns in the Walk.*

ALL Turns are, at first, to be made very slowly:

The inward hand (which is the hand on which we turn to the right or left), is to be a little below the outward hand, and the inward rein leads, and is to be held with double power or pressure, in comparison with the outward rein. This aid is to be given by the little finger pulling gently upwards, and towards the body—never downwards to the knee. The outward hand is to retain a steady hold of the outward rein.

The horse is to be supported, and kept up to the bridle, by an occasional slight pressure of the leg and whip. He will thus be made to obey the leading rein, and to bring his haunches under him. The pressure of the inward aid—the leg or whip separately, would occasion the horse to throw his haunches too much outwards.

The aids are to be proportionately applied, according to the effect you mean to produce. The greatest exactness, uniformity, and delicacy is required in the execution.

To give an idea of this, suppose a circle of thirty yards diameter, and the number of circles that can be described within so large a circumference. Just so many degrees of operation have these aids to perform. Even in the centre, these aids, judiciously managed, can turn the horse on three distinct and separate pivots :—first, on his centre, or the point directly under the seat of the pupil, in which the fore feet take place of the hind, and the hind of the fore :—secondly, on the fore feet, in which the fore feet keep their ground, and the hind feet move round them :—lastly, on the hind feet, which keep the centre, while the fore feet describe the circle.

In working a horse upon a circle of thirty yards diameter, the delicacy of these aids is not perceivable ; and yet, if there were none, the horse would certainly work on a straight

line. This shows how susceptible and obedient a horse is to the most imperceptible touch; for while a proper correspondence is maintained, and the appui delicate and true, a hair's breadth alteration of position affects the horse's mouth.

This proportionate degree of aids proceeds from, and is directed by, the eye. Thus: the eye traverses about three or four yards before the horse on the ground intended to be gone over; the body presents itself to the direction of the eye; the hand in its proper situation moves with it; and the hand being moved off the line, though but half an inch, directs the horse off the line in that proportionate degree. The more the circles are contracted, the eye, of course, in traversing the ground, will be the more directed to the hand you are working to, and, consequently, the body and hand, presenting themselves in that direction, give the proportionate degree of aid required.

*Section III.—Of Wheels in the Walk.*

A HORSE may Wheel or turn on his own ground, on three pivots. The first two are in continual use in the army ; the third is rarely wanted ; but all should be practised, to give a thorough knowledge of the power and efficacy of the hand and heel or whip.

I. Here it is to be observed, that the aids of the hand direct all before the rider, and the aids of the heel or whip all behind her : hence, in wheeling on centres, the hand and heel or whip operate together—the hand leading the shoulders round—the heel or whip directing the croupe. Thus, in going about, the fore feet describe half a circle, and the hind feet another half circle ; by which means the fore and hind feet change situations.

The great attention of the hand is to support that degree of appui which will carry its aids into effect, and not suffer the horse to

move off his ground ; for if the appui is too weak, the horse will advance over his ground, and if too strong, he will retire from his ground. But whether you wheel to the right or left, let the aids of the hand, body, and leg or whip exactly correspond ; and practise slowly at first, as much to the one hand as the other.

As the horse arrives at the situation you intend him to halt in, whether it is a Wheel, which is a quarter circle,—about, which is half a circle,—or about and about, which is a whole circle,—the hand, body, and leg or whip must resume their proper straight position ; the hand being dropped, and the fingers eased, that the horse may stand quiet.

II. In wheeling the horse on his fore feet, the hand has to support and confine the fore part, while the heel or whip directs the croupe round.

The aiding with the leg or whip will induce the horse to advance, if a proper restriction

be not put in the fingers. The hand, therefore, keeps its proper centrical situation, putting so much restriction in the fingers as is necessary to prevent the horse from advancing; while the leg or whip, by a proportionate strength of aid or pressure, directs the croupe round.

The further attention of the hand is to correct any propensity of the shoulders to move, and that in the most delicate manner; lest you create a greater disorder than you meant to prevent.

### III. The Wheeling a horse on his hind feet is by far more difficult than the preceding.

The hand possessing a greater power than the heel or whip, if it act too precipitately or confiningly, will force the croupe off its ground: the hand, therefore, must act with the greatest caution and delicacy, allowing sufficient scope for the shoulders, not to force the croupe to shift.

Both leg and whip are to be attentive to the croupe. The inner of these, which is that to which hand you are turning the horse, is to be placed back, but not to touch, lest you should throw the croupe out. The outer of them must be ready to stay the croupe, if it has such a propensity.

*Section IV.—Of Changes and Demivolts in the Walk.*

I. A CHANGE is no more than the altering the hand to which you were going, or the foot with which you were leading ; but this being done by different tracks or modes, and in several actions, gives corresponding names to them.

The Long Change is crossing the riding house in a diagonal line, the whole length of the house. In this, when you are working to the right, you quit the wall at figure 1, and cross to figure 3 ; or quit the wall at figure 3,

and cross to figure 1; by which you change the hand to which you were going. Plate XIII. figure 1. In like manner, when working to the left, and you would change to the right, you depart from the wall at figure 2, and cross over to figure 4; or at figure 4, and cross over to figure 2; which effects the Change.

When working on circles of a large diameter, and you would effect a Change, you form another circle of the same dimensions, making a figure 8; in the intersection of which circles you change your own and horse's position, and work to the contrary hand. These are called Large Changes. Figure 2.

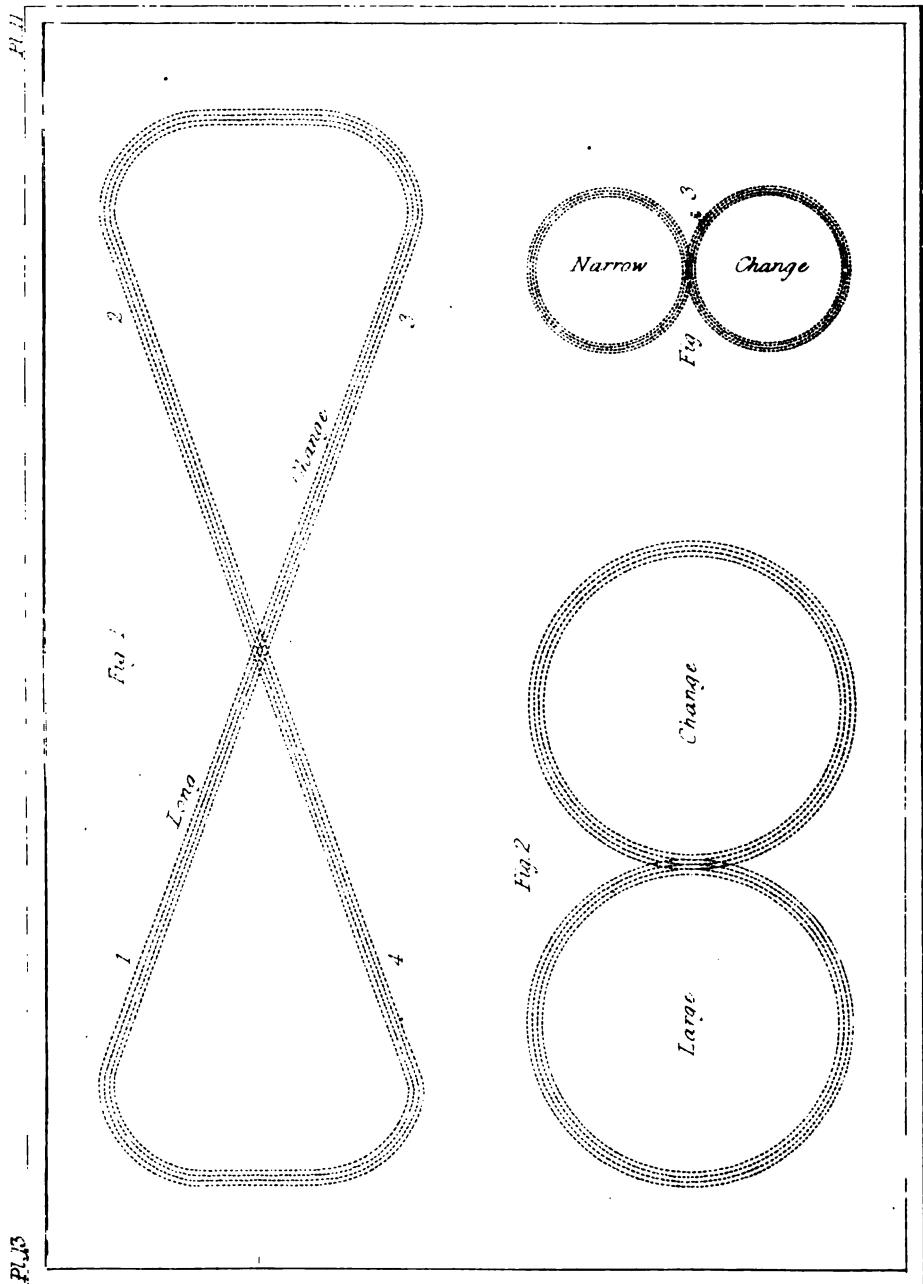
When you change on circles which are so circumscribed that the two do not exceed the width of the riding house, they are called . . . Narrow Changes. Figure 3.

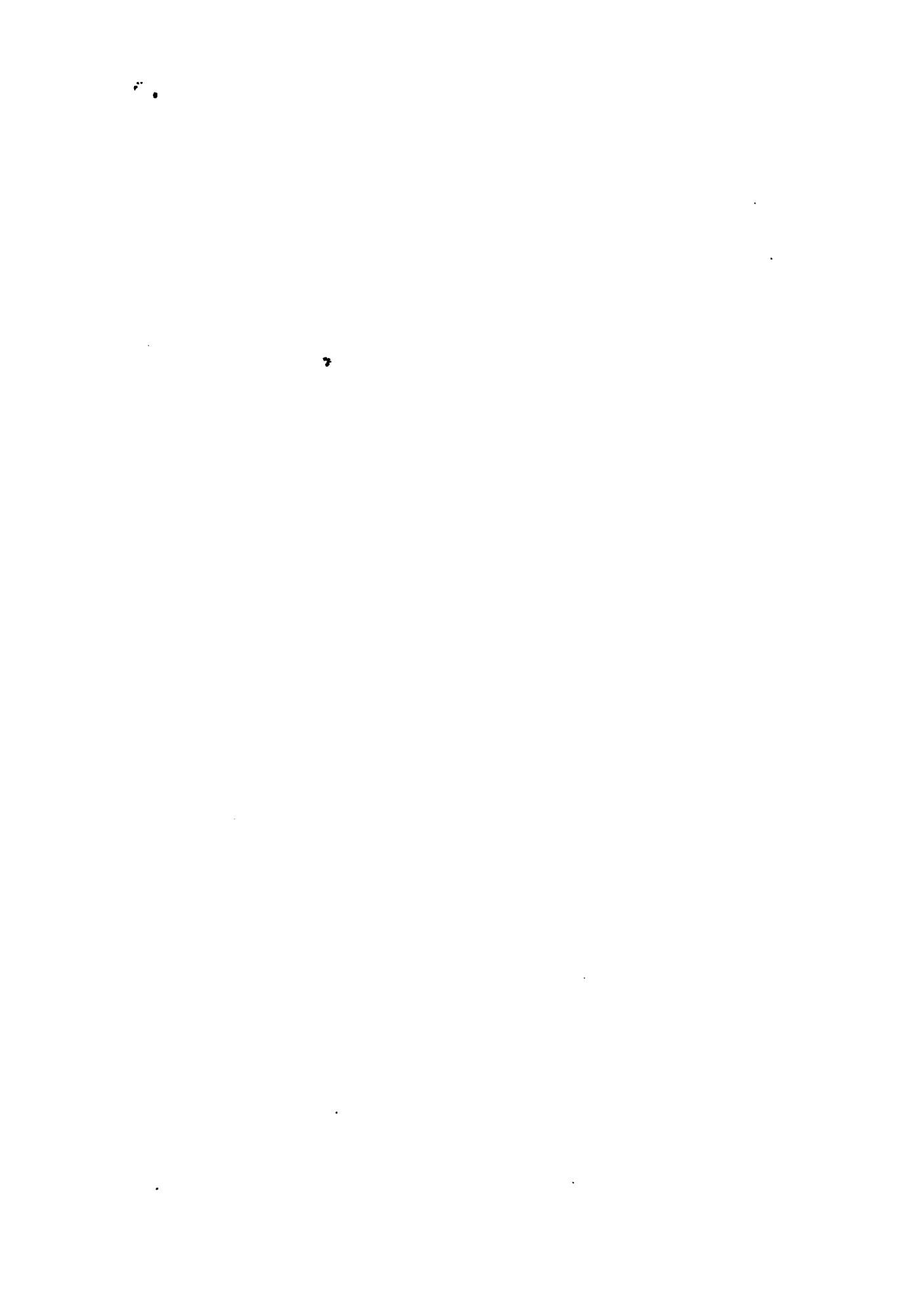
If, when you make a Change, you perceive the croupe to be too much in, by turning

C H A N G E S A N D T E M P O R A

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your body in, you will drive it out; and the hand, following the body, determines the shoulder by means of the outward rein, which is shortened. If the croupe is too much out, turn your body out, and this posture, carrying the hand out, shortens the inner rein, and confines the croupe. This aid is so much better, because, if executed with delicacy, it is imperceptible, and never alarms the horse.

In order to make the hand and leg or whip work together, it is necessary that the motion should proceed from the rider's hip, which, in turning, carries with it the rest of the body insensibly; without this, very far from being assisted by the balance of your body in the saddle, you would lose it entirely, and, together with it, the gracefulness of your seat.

II. An air performed on a circle is called a Volt; and consequently the half circle is a Demivolt.

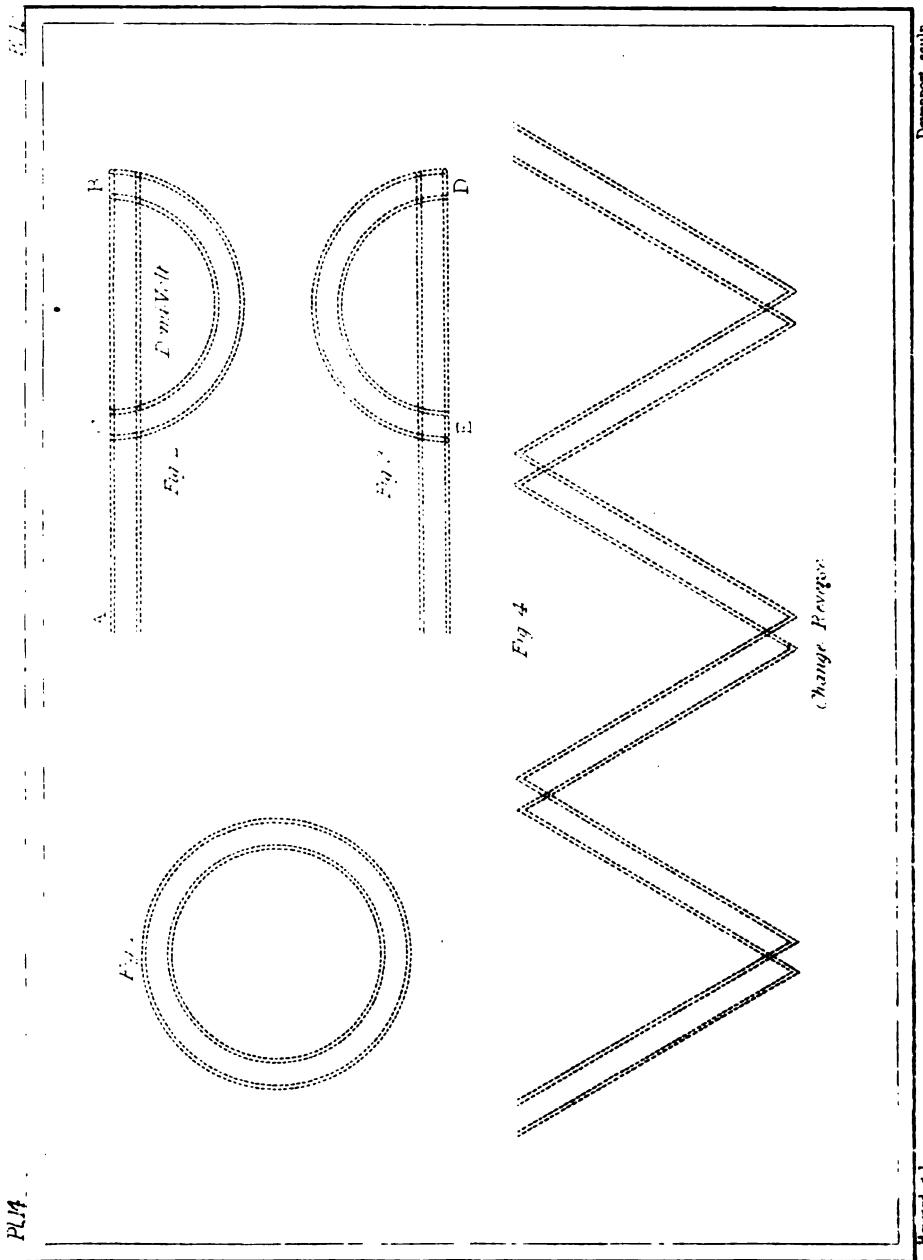
The Change by the Demivolt is effected when working to the right, as from A to B,—

Plate XIV. Figure 2. At B you quit the line, and work on a Demivolt, which brings you to the point C, at which place you change and work to the left. In changing again from the left to the right, you quit the line at the point D, Figure 3, work on a Demivolt to the point E, change and work to the right.

The Changes on the Volt are confined to particular airs. When the Volt is complete make a half stop, change the aid of leg or whip, and work the Volt round to the contrary hand, on the same ground as before.

The Change Reverse is worked on traversing lines, and confined to the same airs as the Volt. It is done by reversing your hands, position, &c. and consequently the horse's position and foot at every angle.—Figure 4.

PLATE



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Howard del

D E M I V O L T .

the horse in obedience, unites him, supposes the haunches, and bends the houghs.

Though its effects are beautiful and salutary, mischief may occur from a too frequent or injudicious practice of it; for, should we act too powerfully on a horse weak behind, or in his loins, we may spring his sinews, or sprain his back.

The perfection of the Stop consists in the action ceasing at the finish of a cadence, without breaking the previous time; the horse being so balanced on his haunches, and the animation still alive, that, with liberty given, he can advance with the same rapidity as before.

The Stop is performed by the rider putting a proportionate strength in the muscles of the hand, bracing her arms to her body, feeling both reins equally and firmly, drawing the fingers toward the body, closing for an instant both the leg and whip in order to

press the horse up the bridle, and throwing the body back. All this must be done at one and the same instant, making but a single motion; for if the rider omit to press her leg and whip, the horse may not bring his haunches under; and consequently the Stop will be on the shoulders, and spoil the effect.



The time must be seized when the first part of the cadence is coming to the ground; so that the finish of that cadence completes the Stop. If this time is not seized by the rider, the cadence will be broken, and the Stop irregular.

The hands and legs are immediately to resume their proper position.

If your horse has not readily obeyed in making his Stop, make him go backwards; it is a proper punishment for the fault. If in stopping he toss up his nose, or force the hand, keep your bridle hand low and firm,

and your reins quite equal, give him no liberty, press upon his neck with your right hand, till he has brought down his nose, and then immediately give him all his bridle ; this is the surest method to bring him into the hand.

Plate XV. illustrates the Stop.

*Section VI.—Of going Backward in the Walk.*

THE action of a horse when he goes backward is, to have always one of his hinder legs under his belly, to push his croupe backward, to bend his haunches, and to rest and balance himself one time on one leg, and then on the other.

Care must be taken that this action of going backward be just ; and that in performing it the horse keep his head steady, fixed, and in a right place, that his body be

STOP.

Davenport sculp.

Howard del.





trussed or gathered up as it were under him, that he be not upon his shoulders, but, on the contrary, upon his haunches, and that his feet be even.

It is by an equal and steady feeling of both reins of the bridle, that the horse is made thus to step back ; and to give greater efficacy to this, the hand should be kept from rising, and the knuckles a little down. The body should no longer be thrown back as in the Stop, but rather bend forward, which gives the hand greater effect, without provoking the horse to rear—a circumstance that might occur with horses which do not readily obey the hand, particularly if you leaned back to give power to the hand. If you attempt to compel the horse back by the power or weight of the body, and he should rear, the body cannot be brought forward, you hang on by the bridle, and should you happen to have the preponderance, you pull the horse backwards on yourself. The horse must at the same time be gently felt with both

leg and whip, in order to keep him up to the bridle, and to prevent him from swerving.

The operation of the hand in reining back is a kind of invitation. Should the horse not readily obey, play with the mouth by moving the fingers: this will induce the horse to raise his head.

The instant the horse is constrained to back, the body, if in a proper position, will incline forward, and the fingers must be eased. A horse that is properly broke, obeys the lightest pressure of the fingers, and backs without throwing him off his balance; but the horse that is constrained to back is overbalanced, and, if the body did not come forward, or the hand relinquish its severity, he must back till he fell: therefore, the instant the horse yields to the hand, the body and hand yield to the horse, that he may recover his balance. He should then be gently invited or pressed to back again.

In reining back, the hand must preserve its centrical situation, so that it may not compel the croupe to traverse off the line. If the hand is from the centre to the left, the croupe will traverse to the right; and if to the right, the croupe will traverse to the left.

With the greatest exactness of the hand, however, some horses' croupes will traverse, and require the particular attention of the heel or whip to support and direct them on the line. The hand and heel or whip are always to support and assist each other. Thus: should the croupe traverse to the right, you must, of course, press with the whip; then to give assistance or cooperation, the hand must be carried a little to the right; but this must be done with the greatest delicacy, lest you should throw the croupe too much to the left, and reverse the disorder instead of correcting it.

It is to be observed, that, in reining back, the hand and the heel or whip change their

functions ; that is, the hand compels the action, and the heel or whip directs it.

This operation ought to be performed very slowly at first, and only two or three steps at a time.

## CHAP. II.

## OF THE TROT.

*Section I.—Of the Trot in general.*

WHEN the pupil has been sufficiently practised in the Turnings, &c. at a Walk, she is to be instructed to urge her horse into a gentle Trot.

This pace is the foundation of excellence in all others. By its alternate action, we supple every joint—the shoulders, the elbow, the knee, the loins, the haunches, the houghs: we raise the head and foot, and make the mouth, without which the faculties of the horse are confined, and all his actions stiff and uneven.

The perfection of the Trot consists: first, in its suppleness, which gives the horse a free use and extension of his limbs, either on straight lines or circles; next, in its union, by which the labour is more equally distributed, for a little observation points out, that the horse's fore legs have a greater portion to sustain than the hind, especially when the horse is disunited, or, what is termed, on the shoulders; then in its action, which should be true and equal, the liberty of the fore quarters not exceeding the hind, nor the hind the fore,—the knee up, the haunches bent, springy and pliant, the step measuring exact distances, and making a regular time of one, two, the measure of which depends on the animation, restriction, or rapidity of the action. By these qualities, the horse is capitated to work freely to right or left, on circles, without falsifying his step, or breaking his time.

In the Trot, as in the gallop, the horse leads with a foot, either right or left, by which the leading side is a little more ad-

vanced than the other. This nice discrimination is observed only by those much acquainted with horses. The suppling to both hands capacitates him to work to one hand as well as the other; and in horses that have not been so suppled, if chance or fatigue make them change their leg for that which they are not accustomed to, their action is stiff, irregular, confined, and unpleasant.

*Section II.—Of the Kinds of Trot.*

THERE are three kinds of Trot—the Extended, the Supple, and the Even. These depend upon each other. In effect, you cannot pass a horse to the Supple Trot, without having first worked him upon the Extended Trot; and you can never arrive at the Even and Equal Trot, without having first practised the Supple.

I. By the Extended is meant that trot in which the horse steps out without retaining

himself, being quite straight, and going directly forwards. This, consequently, is the kind of trot with which the pupil may begin; for before any thing else ought to be meditated, the horse should be taught to cover his ground readily, and without fear.

II. The Trot, however, may be extended without being supple; for the horse may go directly forward, and yet not have that ease and suppleness of limb which distinguishes and characterizes the Supple Trot. The Supple Trot is that in which the horse, at every motion that he makes, bends and plays the joints of his shoulders, knees, and feet. This no colts or raw horses, who have not had their limbs supplied by exercise, can execute: on the contrary, they always trot with surprising stiffness and awkwardness, and without the least spring or play in their joints.

III. The Even or Equal Trot is that wherein the horse makes all his limbs and joints move so equally and exactly that his legs never

cover more ground one than the other, nor at one time more than at another. To do this, the horse must of necessity unite and collect all his strength, and, if we may be allowed the expression, distribute it equally through all his joints.

To go from the Extended Trot to the Supple, you must gently, and by degrees, hold in your horse; and when by exercise he has attained sufficient ease and suppleness to manage his limbs readily, you must insensibly hold him in still more and more, and by degrees you will lead him to the Equal Trot.

*Section III.—Of the Trot in particular.*

BEGIN each pace conformably with etiquette, by going first to the right. Therefore, from the walk cross over from the left by the long change, and put your horse to the Trot.

To make the horse trot, apply, for an in-

stant, the leg and whip to his sides : at the same time raise the forehand by a slight feeling of the bridle, drawing the little finger of each hand rather upwards and towards the body. This, as well as all other aids of the hands, must be done smoothly, avoiding all jerks or sudden motions.

The instant the action commences, the hand receives and regulates it. If too rapid, it is checked, by strengthening the hand ;—if too slow, by easing the fingers, and more animation ;—if not sufficiently united, by collecting the reins, and raising the head.

The beginning is always moderate. The rider sits close to the saddle, not rising nor standing in the stirrup ; and she keeps the hands up in their proper situation, steady and pliant, preserving a due correspondence, and just appui.

As the horse moves on in the Trot, the body of the rider should incline a little backwards, and the whole figure must be pliant,

partaking of, and accompanying, the movements of the horse.

**The seat must chiefly be preserved by the balance of the body.**

These things attained, the rider may proceed as rapidly as the firmness of her seat and balance will admit, being mindful not to exceed that, lest her seat should be thrown into disorder.

When the pupil is confirmed in some degree, in her seat at a Trot, she should be taught to collect her horse, and to bring his haunches under him. This is effected by pressing the horse up to the bridle by the aid of the leg and whip; but care must be taken that this is not done too hastily or violently, as the horse might thereby be injured.

It is of importance to remark, that the rider ought at no time, neither in the extended, supple, nor equal Trot, to confine her horse in the hand, in expectation of raising him,

and fixing his head in a proper place. If the appui be full in the hand, and the action of his Trot should be checked and restrained by the power of the bridle, his bars would very soon grow callous, and his mouth be hardened and dead: if, on the contrary, he has a fine and sensible mouth, this very restraint would offend and make him uneasy. The rider must endeavour, then, to give him, by degrees, the true and just appui, to place his head, and form his mouth by stops and half stops,—by sometimes moderating and restraining him with a gentle and light hand, and yielding it to him immediately again,—and by sometimes letting him trot without feeling the bridle at all.

The only proof, or rather the most certain sign of a horse trotting well is, that when he is in his Trot, and the rider begins to press him a little, he offers to gallop.

As the rider improves, she will encourage her horse to put his foot out freely, supporting his forehead up, and his haunches under.

For this purpose, she must keep up a sufficient degree of animation; and the instant she perceives a languor, which may be felt before any visible abatement in the action takes place, she must throw in her animation in time—a touch of the finger, the animation of the tongue, the switch of the whip, or the application of the leg and whip, whichever comes the most ready, so that it is not too frequently used to lose its effect.

*Section IV.—Of Turns, Stops, &c. in the Trot.*

THE operations directed in the preceding chapter to be performed at the Walk, are now to be practised at a Trot.

On Turns and Changes in the Trot there is nothing to be added; but as Stops were required to coincide with cadences, it is necessary to observe that the first cadence in the Trot is performed by the two feet that

lead, and mark the time, one; and that the feet that mark the time, two, finish the cadence, and should complete the Stop.

To give variety and information, the rider should occasionally alter the cadence or measure of the action, by strengthening the hand, and keeping up a sufficient degree of animation, to prevent the horse from stopping. Then again she should give him liberty, and proceed with the same spirit as before. Now she may make a Stop: then rein him back two or three steps, keeping the horse so united and animated, that the instant the hand may give him liberty, he advances as rapidly again.

The pupil by thus exerting herself, and progressively aiming from one degree of excellence to another, till she can ride a spirited horse to the height of his animation, will strengthen her seat, get the true balance of body, and learn the operation, effect, and power of the hand.



TROT.

Doucet & Cie

Howard & Cie



When the pupil rides with this animation and spirit, which cannot be expected for some time, the lessons must be proportionally short. If we ride a horse to the height of his animation, though he were in regular exercise and the best condition, he would be so heated in ten minutes, that humanity would say—“Stop; let the horse take breath, and recover himself.”

This, in horsemanship, is called a reprise; and two such breathings are sufficient for any horse to do in one day; for the moderate riding of a horse twenty miles on the road would not be more distressing, nor reduce his condition so much, as riding two such reprises.

#### Plate XVI. illustrates the Trot.

The Rise in the trot is not so easily acquired by Ladies as Gentlemen. Nevertheless, practice will soon overcome the difficulty.

On bringing your body a little forward, when the action of the horse raises you from the saddle, a greater portion of your weight will be received by the right knee, by which and a light pressure with your left foot, you ease your return to the saddle.

Ladies must be mindful in rising, that they do not twist their bodies, nor rise to the left side, a fault many are addicted to. To avoid such a practice, endeavour to keep the right shoulder back, and raise the body in a line to the horse's right ear.

## CHAP. III.

## OF THE GALLOP.

*Section I.—Of the Gallop in general, and of its  
Kinds.*

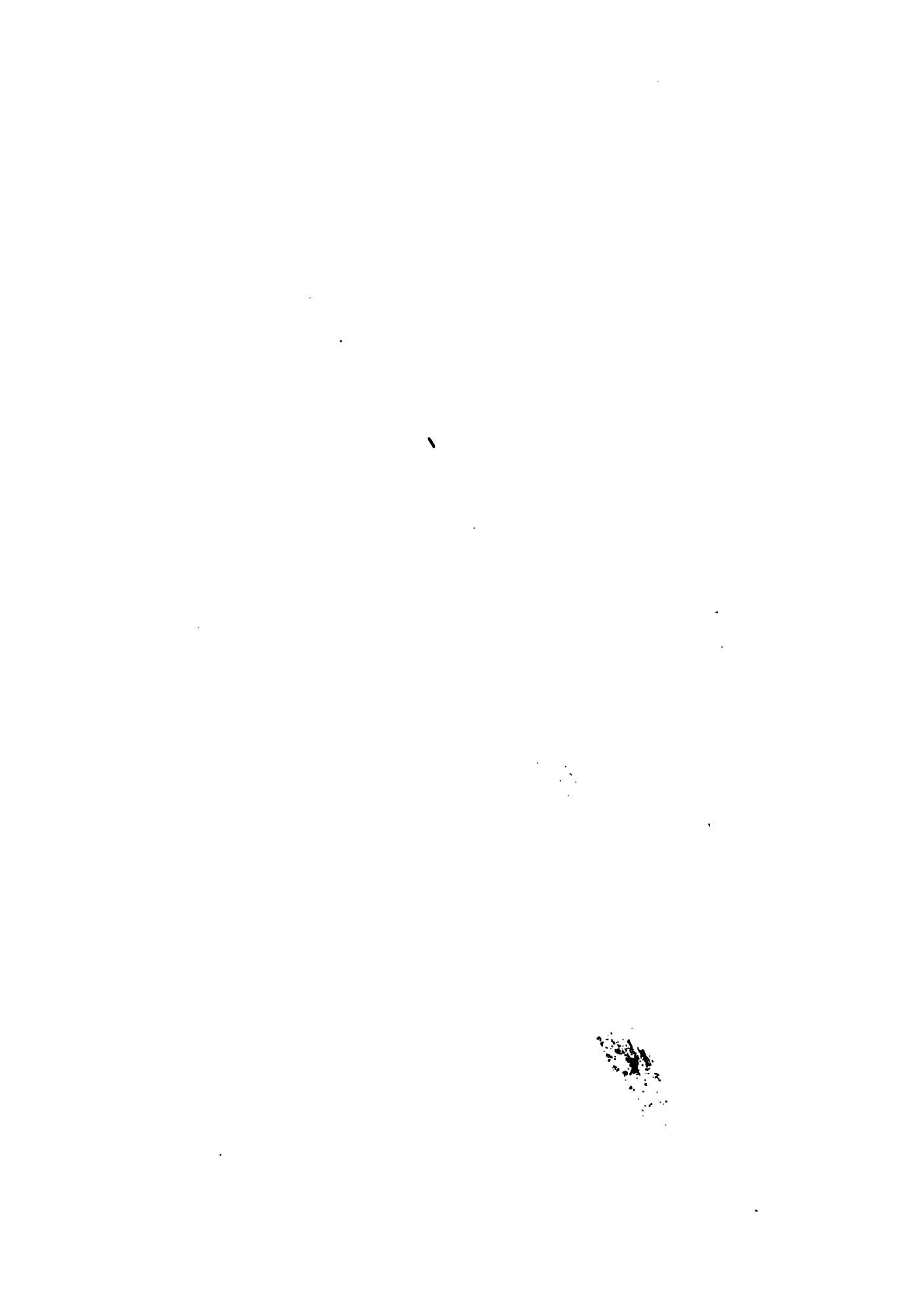
WE do not recommend the Gallop to be begun soon, because the trot is the foundation of good riding; the young rider, however, being duly prepared by the practice of the foregoing lessons, may proceed to that of the Gallop.

The Gallop may be considered under three distinct heads, namely:—That of the Racer, on the course at Newmarket; that of the Hunter, under moderate animation, in the field; and that of the Lady's or Pleasure

Horse, on the road, which is commonly called the Canter. Each of these actions has its peculiar excellence; but the last is the most difficult to accomplish, as it requires the skill of an able rider to foreshorten and throw the horse on his haunches, sufficiently to complete it.

In Cantering or Galloping on a straight line, it is not very material whether the horse leads with the off leg before, or with the near leg before, provided the hind leg of the same side follows the fore leg. Indeed it has been found, on trial, that by strictly adhering to the rule of never suffering a horse to gallop but with his right fore leg, he has been quite worn out on one side, when he was quite sound on the other. It is, however, proper that the horse should be determined by the rider as to the leg with which he should lead. Ladies' horses generally lead with the off or right leg.

In Cantering round the circle, or the manege, to the right, it is necessary the horse

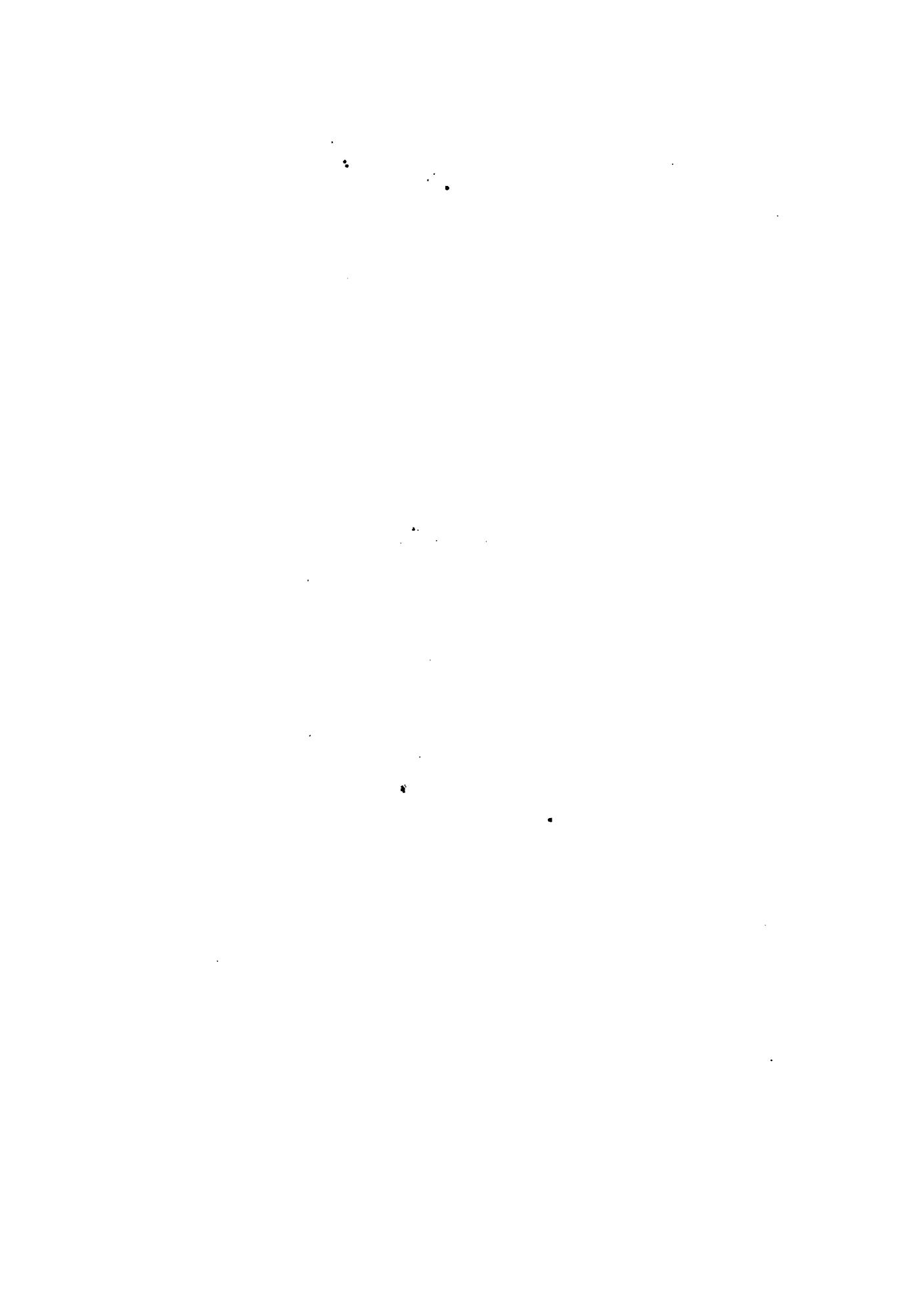


CANTERIN G.

Brown's A.R.

Draped only





CANTER RING.

Douglas engr.

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should lead with the inward, or off fore leg, followed by the off hind leg. This action is termed true or united.—Plate XVII.

In Cantering to the right, if the horse lead with the off fore leg, and near hind leg, he is said to be disunited: it is a rocking motion, the legs interfere, and he cannot sustain it. Or if he lead with the near fore leg, and off hind leg, he is equally disunited.—Plate XVIII.

In Cantering to the right, if the horse lead with both near legs, he is said to gallop false.

In Cantering round the circle, or the manege, to the left, it is necessary the horse should lead with the inward, or near fore leg, followed by the near hind leg. This is termed true or united.—Plate XIX.

In Cantering to the left, if the horse lead with the near fore leg and off hind leg, he is

said to be disunited. Or if he lead with the off fore leg and near hind leg, he is equally disunited.

In Cantering to the left, if the horse lead with both off legs, he is said to be false.

*Section II.—Of the Canter in particular.*

IN the early practice of the Canter, it should be commenced from a short animated, and collected trot. After some practice it may be done from the walk ; and finally from the halt.

The first thing to learn is, how, in a proper manner, to put the horse into a Canter ; for to begin the Canter well, and to finish it well, displays more the skill of the rider than any part of it.

To put the horse immediately to the Canter from the spot where you may be standing, or

from any pace you may be riding, the hands and the heel and whip must collect and press the horse together : in other words, press the horse with the leg and whip ; and at the same time, with a quickening sensation in the fingers, and a little raising of the hand, invite the fore legs to rise in the action of the Canter.

If the horse do not readily obey this, you must increase your animation, and keep the hand more firm, to prevent the horse trotting. By this means, you will constrain him to raise his fore legs together, which commences the action.

Besides raising the action to the Canter, you are likewise to direct the horse which foot he is to lead with. The foot the horse should lead with is the inner ; and horses that have been equally suppled to canter with either leg, readily take the foot, by putting the croupe in. This will be understood by what follows.

In the Canter, the horse leads with one side, and that side is advanced somewhat more forward than the other, which is increased as a horse may canter more or less with his croupe in. This position of the horse makes a corresponding position of the rider necessary, whereby the balance is kept more steady, and the position of the horse better supported.

Ladies' horses generally canter with the right foot forward; and in this case, the body and consequently the hands naturally turn slightly to the left.

The rider's head, by a like general rule, is always to be directed to the horse's nose, her eye glancing on the ground the horse's fore feet go over. In the Canter the horse's nose is directed to the ground: the rider's face is consequently the same.

This position of the rider must be proportioned to the position of the horse; that is,

as the horse canters more or less with his croupe in.

Let the pupil then attempt to put her horse to the Canter, we will say to the right: that is, leading with the right foot foremost. At the instant she makes the disposition with her hands and animations to raise the action to the Canter, let her take the corresponding position, and the effect will be this: the hands will be carried more to the left, which will determine the shoulders out and support the horse's head in a proper position; while the left leg being turned a little out, will be carried farther back, and nearer to the horse's side, and that will support the croupe to the right, that is, in.

If the horse strike off with the wrong leg, false or disunited, the rider must endeavour, at the first corner at which he arrives, by an additional feeling of the right rein, and application of the left leg, to make him change, and lead with the proper leg.

When the horse leads with the proper leg, the hand should resume its usual position, the rider observing to make the horse bend a little inwards, by shortening the right rein. The fingers should be softened, if necessary, to let the horse advance, but the hand kept up, and every cadence felt of the fore feet coming to the ground.

Beginners cannot be expected at first to know when the horse takes the proper leg: practice alone must give them that knowledge. If the rider, however, take the proper position, and if the horse go off smoothly, and continue the croupe in, she may reasonably suppose him right; but on the contrary, if the horse appear to resist these aids, and the croupe be out and the shoulders in, he will, most likely, be false.

It is natural with beginners, to suppose that the faster they ride, the better they ride; but, however gratifying the riding fast may be, there is more skill displayed in keeping

up an animated action in the Gallop, at the rate even of three miles an hour, than at that of twelve or fifteen miles an hour. The attention of the pupil should therefore be, to keep up the animation and action of the Gallop, without going fast. If the animation fail, or the action be not supported by the hand, the horse will break into the trot, particularly as the Gallop is shortened or united.

The perfection of the Gallop consists in the suppleness of the limbs, the union of the horse, the justness of the action, and the regularity of the time.

The Gallop when disunited and when extended to speed, even though the horse is supple and just on his legs, loses its harmony and regularity of time. In these cases, the fore legs measure less space from each other, and so do the hind legs, which makes the beats quicker in each, and leaves a space between the beats of the fore legs, and the beats of the hind. In these Gallops, it would

be highly imprudent to circle, or turn, but on a very large scale.

Begin, therefore, in a medium way, neither too rapid nor too slow. Be sure to keep the hands up, rather above than below the elbow, and quite steady, that you may feel the cadence of every step, and the support your hand gives. If you feel the action declining, correct it instantly, before worse disorder takes place, by an animating touch of the fingers, the leg, or the whip. The hand first discovers any disorder or relinquishment going to take place, and consequently is the first to correct it.

Horses, when broke, in many instances, discover the inefficacy of the rider's hand, particularly in the Gallop round the riding house. If the hand be not attentive, the horse will break his ground at the ends: he will not only evade filling the corners, but will circle without going to the extent of the house. To prevent this, keep the horse sufficiently united, and properly supported by

the hand. Do not suffer him to depart from the side wall, till his nose arrives within five yards of the end wall. As you become proficient, you may ride him up to a yard. Then gradually turn or incline your body, to let the horse circle; but still keep the hands sufficiently operating outward, to keep the horse's fore legs on the outer extent of the ground, and close the leg, to support the croupe in, and haunches under; by which the horse will be properly balanced, and in no danger of slipping.

The pupil must be trained by practice and instruction to retain her seat and balance, and to make her horse obey the aids, with as much ease and steadiness at the Canter as at the Walk.

When the rider finds she can put her horse off properly, and support the action, she must particularly attend to the truth and union of the action, and try to raise it to the highest animation, riding sometimes rapidly, sometimes slowly, yet always united.

When capacitated to ride the Gallop in high animation, lofty action, united and true to both hands, she will proceed to make the changes.

*Section III.—Of Turns, Stops, &c. in the Gallop.*

I. WHEN the rider is familiar with the paces, easy in her seat, and has learnt to apply the proper aids, she should be taught how to turn her horse to the right, at a canter. This is to be done with the leading rein, by raising the horse's forehand, and pressing the haunches forward and under him: at the same time, the outward rein assists to steady the horse, and a pressure of the leg keeps the haunches from falling too much out.

If she turn her horse suddenly with the inward rein, only without shifting the forehand, or applying the leg, the horse must turn on his shoulders, and lose all power to

halt on his haunches; and being twisted round unprepared, he will change to the outward leg, to counteract the effect of this uncollected Turn.

The inner hand always supports the position the horse works in, and must be fixed to the body. The outer hand must be accommodating to the inner: that is, it may be detached from the body,—placed forward to admit the little turn of the horse's nose to the lines he is to work on,—carried higher than the inner, to raise the action and animation without moving the hand that supports the position; and if the outer elbow is raised, the hand, elbow, and shoulder must be of a parallel height, and form a graceful arch.

II. 1. The pupil should also practise the Stop frequently, always changing the place where she stops, lest the horse should prepare himself to halt when he comes to the place at which he has been accustomed to stop.

To avoid any unnecessary shock either to rider or horse, during the manege lessons, the Halt should at first be preceded by the trot, and the pupil should stop her horse well on the haunches, by applying the leg and whip as he feels the bridle, raising her horse's forehand, and suffering him to go a pace or two at the trot before he finally halts.

To stop skilfully in the gallop, you seize the time when the horse's fore feet are coming to the ground, which is the beginning of the cadence; and the hind feet coming up to their exact distance finish the cadence, and complete the Stop; while the horse is so balanced, that he can readily set off again with the same rapidity as before.

The skill of the rider and obedience of the horse, are happily displayed in the Stop during the gallop; for, besides seizing the exact time, as above observed, a due proportion of power must be attended to, agree-

able to the readiness, obedience, union, or rapidity of the action. Should your operation be too feeble, the Stop would not be effected, at least in a proper manner: if it be too powerful, you overbalance the horse on his haunches, and compel him to move his feet after the cadence is finished, to recover his balance. Besides, in these over violent operations of the body and hand, you risk the extension of the sinews behind, or hurting the back and loins; and therefore, till horses are ready and obedient to the Stop, it should not be attempted in too violent and rapid gallops; nor even then, if the horse is weak, or the rider heavy, in which case, the double Arret is used, as being less liable to injure the horse, or shake the rider.

2. The double Arret is, the Stop completed in two cadences of the gallop, which, in violent action, is by far less distressing both to rider and horse. The horse, till practised and made obedient to the Stop, will not however be handy at the double Arret; for,

in the first instance, he stops by compulsion ; but when practice has brought him to obedience, he readily stops at the easy throwing back of the body. In rapid action, the body being gently thrown back, will not make the action instantaneously cease ; but the obedience of the horse makes the effort, which checks half his career in the first cadence, and the body being still kept back, he completes it in the second.

3. The half Stop is a pause in the gallop, or the action suspended for a half second, and then resumed again.

Now, the difference in performing the half Stop, is throwing the aid of the body back, not so determinately, lest you should thereby so overbalance the horse that he cannot readily set off again, without moving his legs after the finish of the cadence ; for the cadence is no sooner finished than the body is to come forward, to permit the action to go on : so that the half Stop is only a pause in the gallop. It is mostly used to effect a change

from the left leg to the right, when the left has been improperly taken up.

The cadence of the Stop, half Stop, and double Arret are quicker than the Gallop, because, when the aids are thrown in to effect the Stop, the hands check the fore legs, while the rider's leg and whip drive in the haunches; and this occasions the feet to come to the ground quicker and nearer together. The cadence of the Stop should be no shorter than the readiness and obedience of the horse will admit; the half Stop not quite so short; and the two Arrets still more moderate, by which the horse stops with more ease to himself in two cadences.

As the Canter is a severe exercise, both for riders and horses, the duration of it should be short.



**PRINCIPLES  
OF  
M O D E R N   R I D I N G.**

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**PART VI.  
OF CIRCLING, LEAPING, AND CRITICAL  
SITUATIONS.**



**PRINCIPLES  
OF  
MODERN RIDING.**

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**PART VI.  
OF CIRCLING, LEAPING, AND CRITICAL  
SITUATIONS.**

of course conform to, and partake of, that inclination, or the equilibrium of both will be disturbed, and she will lose the power to retain her seat.

This exercise of the Circle confirms the equilibrium and unity of the rider and horse.

Commence the Circle to the right, by leading off the horse with the inward rein, so that you can see the inward eye; and support the horse with the leg, to keep his haunches under him.

The direction already given, that the inward rein is to be lower than the outward one, should be particularly attended to, when riding with the snaffle.

Here, besides keeping up a proper correspondence in the hand, supporting the action, and regulating the time, your eye is to mark the ground your horse is to work on; and your aids for that purpose are to be smooth

and delicate, that the action or time may not be interrupted.

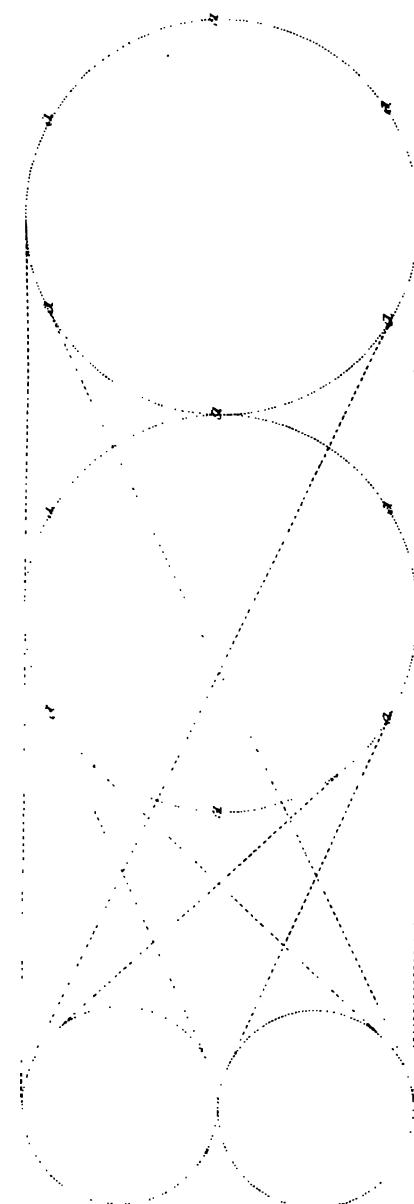
To be certain that your hand and aids are correct, you may at first have some mark to direct your eye, which the horse would not be directed by; for if your Circles were trodden on a green sod, your horse would of himself follow the beaten path, and you would not be able to discover the truth of your aids. Having, therefore, ground which is not marked, if you place four or five marks on each Circle, endeavour to pass directly over each mark. You will then discover how near you can work.

Do not confine yourself to work the whole time on two Circles, because that would not only become irksome, but the horse might work it by rote. After some continuance at it, therefore, diversify your track, and change your ground as often as you please, that the horse may never be aware of your intention, except by the correctness of your aids.

Plate XX. will more clearly describe the lines to work on. The intersection of the circles, and the termination of the diagonal lines, are the points where you change your ground from one Circle to another. The letters *a* are where you may drop your marks to direct you to your ground, and discover the correctness of your performance.

Begin, then, with a slow cadence, and moderate animation, till you can keep your ground, and change smoothly without breaking time or pace. Then attempt a brisker action, and higher animation, always attending to the accuracy of the performance. As you attain perfection in the large changes, occasionally attempt the narrow, which still makes a greater diversity, always aiming at exactness in working your ground true, and changing without breaking time.

As the rider is confirmed in her balance and seat, the Circle may be gradually diminished, and she may urge her horse into a



LESSON OF THE CURSE.

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gentle trot ; and finally, when properly prepared, into a short, collected canter.

This lesson after being practised with both hands, must be accomplished with one.

This occasioning great exertion to the horse, must be of short duration, and relieved by frequent halts.

After due preparation, the Circle should be the concluding part of each day's lesson, and should, at first, be done without the stirrup, and afterwards with it.

## CHAP. II.

## OF LEAPING.

*Section I.—Of Leaping in General.*

FOR the practice of Leaping in the manege, the movable bar is preferable to fixed posts, as by being easily removed, it leaves the place free for other purposes of exercise when the bar is not wanted. The bar should be ten feet in length, which will admit of two horses leaping abreast. It should be low at first (from one to two feet); and never very high.

The stirrup is no security to the seat in any situation on horseback ; and those who can-

not forbear pressing a weight in it, had better, when learning to leap, have none.

It is evident, that when any action of the horse tends to lift you from the saddle, the stirrup cannot keep you down. Nothing but the gravity of the body presses to the saddle.

Bearing in the stirrup, however, must operate to the lifting you from the saddle, and must loosen any hold you may take with the leg.

Leaps are taken standing or flying. The first is most difficult to sit, though always practised first, because the slow and steady leaping of a properly broke horse gives the rider time and recollection, and the master standing by can direct, and prevent accidents.

*Section II.—Of the Standing Leap.*

IN the Standing Leap, the horse first shortens and then extends himself, in a considerable degree. Great readiness in the hand of the rider is, therefore, requisite to give the appropriate aids. These, if well timed, will assist the horse; but if otherwise, they will check or embarrass him, and endanger both the animal and his rider.

Plates XXI, XXII, and XXIII, illustrate the Leap.

In commencing the lesson of Leaping, the rider must chiefly depend on the natural effort of her horse. The pupil, who has the advantage of learning on a well trained horse, must therefore be first taught to leave him at liberty to extend himself by a ready and fearless yielding of the bridle, observing only to preserve her own equilibrium by leaning for-

LEAPING,



invite the horse to rise ; and, as he rises, the *body comes forward, and preserves its perpendicular.*—Be sure to *keep the back in, and the head firm.*

As the horse springs from his hind legs, you *slip your buttock under you, and let your body go freely back,*—keeping your hands down, legs close, and body back, till the horse's hind legs have come to the ground.

Now we may explain the consequences of omitting any of these precepts.

The application of the legs to hold you firm to the saddle carries conviction with it.

The hand being kept low is an essential thing. The hand is raised principally from fear. It is either done with the intention of holding on by the bridle, or of making the horse rise before.

The consequence of the latter motive so far as regards the horse is, that they raise the

horse's head and nose out of place, which straightens his neck, and he consequently cannot gather himself to rise, till he has dropped his nose and curved his neck. This the hand will not suffer him, in that situation, to do ; and the consequence is, that he makes an awkward short leap of all four together, which is dangerous and unpleasant both to horse and rider.

As to the rider, the hand raised in this situation prevents the body from going back ; for, were the body properly thrown back, the rider must then check the horse, and prevent him from covering his Leap. This the horse is very sensible of ; and therefore, he prepares himself to force the hand. The consequence is, the rider is pulled forward, and the shock she receives when the horse meets the ground tumbles her on its neck, if not completely off.

We have said—The body comes forward to preserve its perpendicular, &c. Were the body to hang back as the horse rises before,

the weight would hang on his mouth, and prevent his leaping at least, if he did not pull the rider over backwards.

We have also said—The back should be hollow, &c.

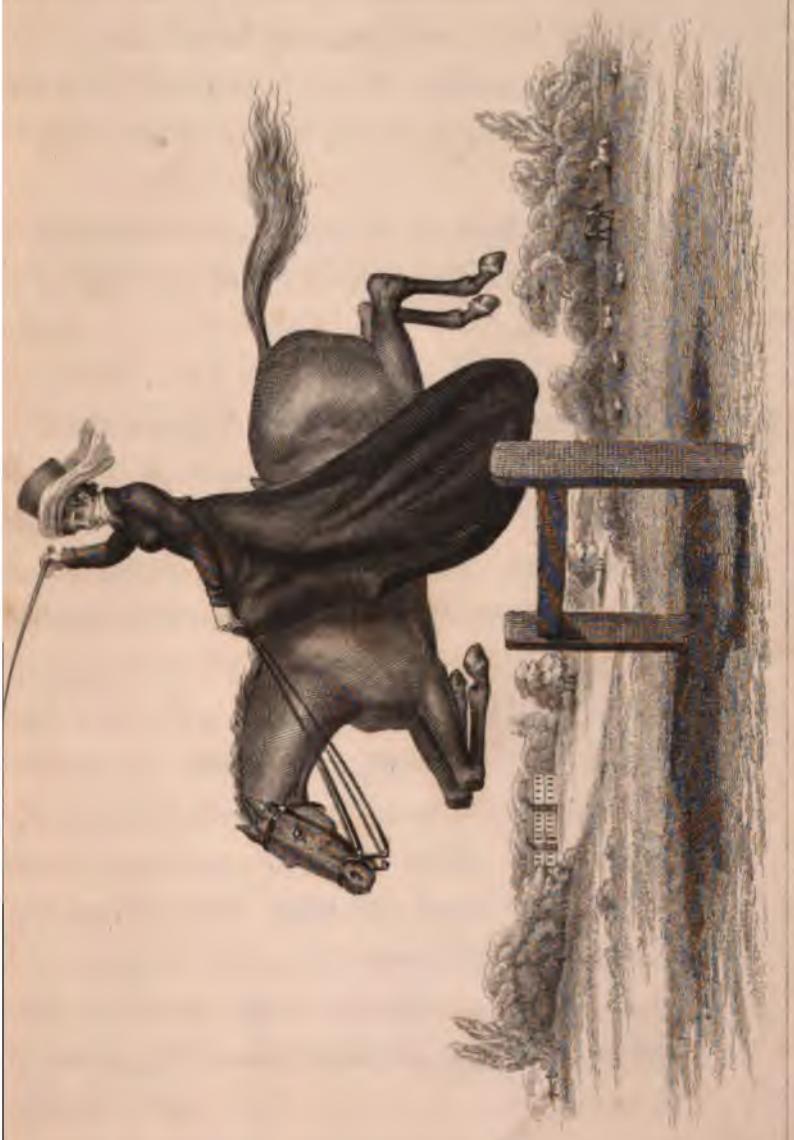
Were the body to be brought forward, with a round back and shoulders, it would not be in a situation to get back in time, without much exertion of the rider; but if the back be hollow, when the horse springs forward, it will, of itself, fall backward if the hand be not raised to prevent it.—If the head be loose, the action of the body may cause a small wrench of the neck, or a bite of the tongue.

*Slipping your buttock under you gives the body more liberty to lean back; and unless the body is well back, the shock, when the horse's feet meet the ground, will shake it forward, whereby you not only deprive the horse of the support which at this time he should have from the hand, but are in danger*

LEAPING.

Dareport, 1868

Howard, 1861





of falling. If you recover your right position, or take your legs from their situation before the Leap is completed, you will be liable to disorder, loss of balance, and the like.

These are the principles by which the seat is maintained in all violent exertions of the horse.

Such being the position and action of the body—with regard to the reins, the pupil in riding up to a Leap, must yield the bridle to her horse, guiding him in a straight line to the bar or fence ;—bring him, in the Standing Leap, up to the bar at an animated pace ;—halt him with a light hand, and upon his haunches ;—when she perceives the horse rising, only feel the reins so as to prevent their becoming slack ;—when the horse springs forward, yield the hand without reserve ;—and, when the horse's hind feet come to the ground, again collect her horse ; and, resuming her usual position, move on at the former pace.

If the horse be too much collected previous to his Leap, he will bound, or "buck over," as it is called. If not sufficiently collected or animated, he will probably not clear the Leap. The degree in which a horse should be collected or animated must entirely depend on the temperament of the animal, and must be left to the judgment of the rider.

### *Section III.—Of the Flying Leap.*

THE pupil should not be put to the Flying Leap until she is familiar with the standing leap. She will then find no difficulty in making it at any pace, if it be gradually increased from the walk to the gallop.

The Flying Leap is distinguished from the standing leap by its being made from any pace, without a previous halt; and although the action is quicker, it is much easier to the rider than the standing leap.

The pace at which you should go at a Flying Leap must always be moderate. You must never flurry the horse with a view of making him take a determined spring. By so doing you will often deter him from taking his proper distance, and make him leap at hap-hazard, to the great danger of your own neck. A horse which rises too soon seldom clears his leap, and risks being strained by the effort to cover it: a horse which rises too late, or too near the bar, or a strong fence, will be likely to strike his knees against it, and thereby throw his rider, or hurt himself. The rider, on the contrary, must with a light and ready hand, keep his head steady and straight to the bar, &c.

If a horse leap willingly, let him take his own pace to it, and he will be sure to spring from his proper distance, and give himself that velocity which will assist his spring. Twelve yards from the Leap the rider may turn her horse to it in a trot; the horse will strike into the gallop; and a stroke or two with the whip before he springs will increase

his velocity, if she perceive that the height he has to cover requires that exertion. If a horse be indolent, and require some animation, it is better to apply the whip to rouse his apathy just before you turn his head toward the Leap, than while he is running at it.

The seat, in the Flying Leap, is exactly the same as in the standing one; but easier to sit, as already said, because, the horse's body keeps a more horizontal position; and if it is a Leap of inconsiderable height, it appears no more than a springing stroke in the gallop. On this account, the rider has no occasion to bring her body forward at the raising of the fore legs, for the spring from the hind legs immediately follows, and the body might not get back in time. It is even dangerous to let the body have a propensity to come forward at the raising of the fore feet, for sometimes a horse does not come fair, or will refuse to take his leap, and check himself; in which case, if the body is forward, you may tumble over his head. There-

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fore, keep your body upright; take hold with your legs; be sure to keep your hand down; and, as the horse springs forward, your body is sure to take the corresponding action of leaning back, particularly if you, at the instant, slip your breech under you, and bring your waist forward with an exertion proportioned to the spring the horse makes. Bring not your body upright, nor slacken the hold, till after the hind feet have come to the ground.

A horse requires but little support or assistance from the hand till he is over his leap, or coming to the ground: then the support of the hand is proper, and assists to bring the body upright. The assisting and lifting a horse over Leaps may be done by old practitioners, but the attempting it by young ones is improper; they cannot judge when; and in the attempt would, most likely, balk rather than assist. At the best, it can be done only when a horse leaps freely and determinedly: at other times the offer to assist would deter him from the Leap.

The necessity of caution and delicacy in the application of the aids naturally increases in proportion to the speed at which the Leap is to be performed; but practice, under proper instruction, will remove every difficulty.

It will be advisable in early practice at the leaping bar, to use the snaffle rein only, taken in both hands.

Whips should not be used while the pupil practises in Leaping. The rider must be taught to depend upon her own aids to ensure the obedience of her horse.

## CHAP. III.

## OF CRITICAL SITUATIONS.

*Section I.—Preliminary.*

WHEN a horse is addicted to rearing, kicking, and bolting, plunging, shying, and restiveness, the seat is maintained in like manner as in leaps. Hence we consider these after Leaping.

In all these cases, the operation of the hands is to prevent, deter, and disarm him as much as possible. For this purpose, the arms are held firm to the body, the reins separated, and the hands kept up.

When you feel the horse disposed to play these tricks, you consequently prepare your-

self for the encounter, by separating the reins, &c. Now, the body must be kept upright, but very flexible, accompanying every action of the horse, to be ready to repel every effort he may make. Your balance is to be nicely preserved, for the horse is in alternate motion with his fore and hind legs, and you know not whether he will rear before or kick behind. Your body, therefore, should accompany the action of his legs. Accordingly, when he lifts his fore legs, your breech must be thrust out behind, by which you are prepared if he rears. As the fore feet come to the ground, you slip the buttock under, which prepares you for his kicking or springing forward. If either take place, you are in the requisite situation, and keeping a firm hold with your hands, you support the horse from falling, and keep a proper restraint upon him.

On this subject, it is right to ascertain the horse's modes of defence, the action which he employs when inclined to disobedience, and his action, when passion has subsided.

Until this information is obtained, the rider and horse cannot be said to have established their friendship; and patience, with resolution, on the part of the rider, are the only means to effect it.

### *Section II.—Of Rearing.*

OF all the defences a horse makes, that of Rearing is the most dangerous, when they rise so rapidly and unexpectedly, that you are scarcely aware of them, and so high as to endanger their falling backwards. It is fortunate that a horse which rears to this extreme seldom or never kicks. You have, therefore, principally to guard against his Rearing.

Whenever the horse rises straight up, throw your body forward, and give him all the bridle. The weight of your body upon his foreparts will oblige him to come down. In the minute that his fore feet are coming to the ground, give him the whip sharply, and

as quickly as you can.—These aids and corrections, however, must be given with the greatest caution and exactness.

Another method is the following.—Whenever you are aware of the horse's disposition to rear, have your reins separated, and be prepared for him. The instant you perceive him going to rise, slack the one hand, and bend him with the other, keeping your hand low. This bend compels him to move a hind leg, and being thrown off his balance, he of necessity comes down with his fore feet. Twist him then round two or three times, to convince him of your superiority. This likewise confuses and baffles him.

By these means you may deter a horse from Rearing to any dangerous height; and, after he has convinced himself by a few experiments, he will give it up for that time.

*Section III.—Of Kicking.*

A HORSE addicted to kick high, seldom or never rears high, unless the firmness of the hand compels him to it.

Horses subject to kick, either when they go forward or stand still, must be kept much together, or held in closely.

The hands, though fixed, are not to pull at the horse, if he do not attempt to force the hand and get his head. Give him the liberty to go forward, though not to get his head down, which would enable him to kick with such violence as to throw himself down. Confining the head up disarms him; and he makes a bolt from all fours, or springs forward somewhat like the awkward leap a horse makes when you confine his head to a standing leap, but not quite so rough.

If your hand confine the head, as has been directed, you may bid defiance to his kicking; and, when a horse finds his defences do not avail, he wisely gives it over.

The twisting a horse round a few times for this vice will have its effect.

Every horse has a favourite side, on which he is prepared for defence; your attack must, consequently, be on his weak or unprepared side, not only in this, but in every other instance. If you seize a favourable moment to attack his feeble side, and have the opportunity of twisting him without his power of resistance, his astonishment and confusion will deter him from farther contention, unless you provoke it by ill timed correction, passion, and the like.

*Section IV.—Of Plunging.*

PLUNGING is seldom attempted by horses but at their first backing or breaking. It is then attempted by some to a most violent degree; and it is so exhausting to the horse, that if he fails in throwing the rider, bursting his girths, or breaking any of his tackle, he soon gives it over. But, if he succeed, he is encouraged to try again. Till horses are broke of this, they are not rideable without proper assistance.

When a horse plunges, he gets his head down, cringes his tail between his quarters, sets up his back, swells his body to burst his girths, and, in this position, kicks and plunges till he can hold his wind no longer. He holds his breath all the time; consequently, when he makes six or eight plunges,

he is done,—his breath can be held no longer.

To sit these plunges is to cure them. About three days' trial, of which the first is generally the most violent, decides the contest. Success in their endeavours, or improper treatment, may provoke farther attempts: otherwise the contest is given up.

To sit a horse when he plunges you must take a firm hold with your leg, and be mindful that in getting his head down, he does not pull your body forward. You are in no danger of his rearing; and, therefore, have only to keep your body back, and hold firmly with your hands, to prevent him throwing himself down, which is not unlikely, if he get his head entirely loose.

*Section V.—Of Shying, &c.*

THE next danger that the rider is exposed to is, when a horse, either by Shying or Restiveness, springs to one side, or turns short round.

Security, in these situations, depends on a strict conformity to the rules laid down. If you observe the precepts of not bearing in the stirrup, and yielding the body to go with the horse, you will be safe.

*Section VI.—Of Restiveness.*

THE horse generally commences his attack by stopping, turning short round, mostly to the right hand, as taking the rider at the greatest disadvantage, for few are so powerful with the left as the right hand.

The horse expects you will oppose the opposite hand to which he turns, to prevent him ; he designedly attacks the weakest hand ; and he is so prepared to defend against your utmost efforts, that it is vain to attempt it. Instead, then, of attempting to prevent him with your left hand, attack him rather with your right, and turn him completely round, so that his head is presented the way you were going.

Here an application of the whip may be tried, to compel him forward, but it seldom does. He generally turns round again ; and you, in like manner, attacking his unguarded side, turn him two or three times, letting your heel and whip, if necessary, powerfully assist your hand, before he can arm or defend himself against it.

Finding themselves baffled in their defence, some give it up, and go on ; others will make a more obstinate resistance.

If he still refuse to go the way you want

him, you must studiously prevent his going any other; and if you find him set himself against your endeavours to make him go forward, immediately change your attack, turn him about, and rein him backward. When a horse sets himself against going forward, he is easily compelled backward.

Here his defence is again baffled, and this is ever to be your rule—never to contend with him on that point he is prepared to resist.

In these contests you must be collected, and have an eye to the surrounding objects, that you may not put yourself in an awkward situation, which, through inattention, you may do, without the design of the horse.

Yet it frequently happens that restive horses try their utmost to get you into these situations, by sidling to other horses, carriages, walls, rails, the foot pavement, the houses, &c. &c.

It is natural for persons to pull the horse from the object that he makes for; but this gives a determined horse the completest opportunity of accomplishing his intention, and some restive horses would be always crushing your knee against a wall if you had not the means to prevent them.

Whenever, then, you find the horse so disposed, instead of pulling him from the wall, bend his head to it, by which the side of the horse next the wall is in a concave position, which prevents his utmost endeavours from doing you an injury.

In the streets, or on the roads, innumerable objects more dangerous than a wall will present themselves, which you must be attentive not to come near. The instant, therefore, that you perceive a horse sidling to any object, turn his head to that object, and back him from it.

By this means you protect yourself from

injury ; foil his intentions ; and after a fruitless contest, he is obliged to submit.

A horse's defences, in the above instances, in a manner defeat their own purpose, because you immediately convert their defence to their punishment. There are, however, some few horses who fix themselves like stocks, setting all your endeavours at defiance to move them. Were they to move, you could convert that to your purpose ; but while they stand as stocks, they defy you to move them forward, backward, to right or left. There, happily, they set up a defence that can in no way endanger your person.

This defence, however, must also be converted to punishment. Let them stand ; make no attempt to move them ; and you will find that in a short space, frequently less than a minute, they will move of themselves. If you have patience to sit on their backs, and keep them there for a time, it is the most proper punishment for the offence, and will surely cure them of that mode of defence.

When these various defences, however, are not powerfully set up, the general rule is to push and carry your horse forward ; and, for this purpose, you may make a slight use of your whip, in order to drive him forward.

Whatever passion possesses the rider, it prevents that concord and unity taking place, which ever should subsist between the rider and the horse. The rider, therefore, must always be disposed to amity, and should never suffer the most obstinate resistance of the horse, to put her out of temper. If the contest do not demand her utmost exertions, she should be able to converse with the same composure and indifference as though the horse were all obedience. By this means, the instant a horse finds himself foiled, he desists, having no provocation to contend farther, and is abashed at his own weakness.

**PRINCIPLES  
OF  
MODERN RIDING.**

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**PART VII.  
OF THE CURB, STIRRUPS, ETC.**

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## PART VII.

### OF THE CURB, STIRRUPS, ETC.

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#### CHAP. I.

##### OF THE CURB, ETC.

###### *Section I.—Preliminary.*

ALL the preceding lessons are supposed to be given with the snaffle alone.

When the pupil has attained some proficiency in horsemanship and has acquired a proper degree of knowledge of the aids, she may be instructed to ride with the Curb in addition to the Snaffle.

The construction of the Curb, and the mode of using it, have been already explained.

*Section II.—Modes of Holding the Reins.*

WE have already described the modes of holding the Snaffle either with two hands or with one. Those of holding the Curb are somewhat similar.

Considering these in the same order, we may first notice the practice of the army, who always ride with bits and bridons. The bit or curb rein is placed within the bridoon or snaffle rein, and passes through the hand exactly in the same manner as the snaffle was before described to do; the little finger separating the left rein from the right, &c. The left rein of the bridoon or snaffle then passes through the hand, laying smooth on the left rein of the bit or curb, with the

thumb, as before observed, placed on it ; and the right rein hangs loose.

The more usual method of holding the reins is that wherein the little finger separates the curb reins, and the second finger the bridoon reins.

### *Section III.—Of Shifting the Reins.*

THIS should be done expertly without stopping the horse, altering his pace, breaking the time, or looking to the hands.

When the snaffle reins are held in one hand, the method of shifting from the left hand into the right is as follows.

Turn the thumbs toward each other, carry the right hand over the left, put the fore finger of the right hand downwards between the reins in the place of the little finger of the left hand, and lay the reins smoothly through the right hand.

By this means the fore finger separates the left reins from the right; the superfluous reins hang downward through the hand; and the thumb presses the left reins between the first and second joint of the fore finger.

If the reins are shortened by this method of shifting, it is easy to let them slip to their proper length; but, whenever they are too long, it requires the assistance of the other hand to shorten them.

The shifting them again into the left hand is only carrying the left hand over the right, putting the little finger of the left hand downward between the left and right reins, placing them smoothly upward through the hand, and letting the ends hang over the fore finger as at first.

When both curb and snaffle reins are held in the last and most usual method, you shift them into the right hand (after turning the left thumb towards the right), by putting the fore finger of the right hand into the place of

the little finger of the left, the second finger of the right into the place of the third finger of the left, and the third finger of the right into the place of the second finger of the left, placing the reins smoothly through the right hand, with the ends hanging down.

Thus you have every rein separate in the right hand.

When you shift them again to the left, put the fingers of the left hand into the places you took them from.

When you are handy and expert at this, your reins will never be in disorder.

The shifting of the reins is principally intended to relieve the left hand when cramped or tired, or when you have occasion to use it, or when you mean to work or attack your horse on the left side.

*Section IV.—Of Separating the Reins.*

SEPARATING the Reins, on several occasions, is very necessary. Two hands can execute more than one; and, consequently, when a horse refuses obedience to one hand, you take two.

You seldom have occasion to take more than one rein in the right hand, which, if a single-reined bridle, you cannot mistake; but when it is a double-reined bridle, you take the right rein only of the snaffle in the right hand.

For this purpose, turn the back of your right hand upwards; put the first three fingers over the bridoon rein, by which you receive the rein between your little and third finger; let the superfluous end hang over the fore finger with the thumb placed on it; and then carry the thumb upwards as you do the bridle hand.

*Section V.—Of Changing the Reins.*

CHANGING the Reins, when working with a double-reined bridle, may at times be necessary.

For this purpose, when you are working to the right, you have the reins of the bit only in the left hand, the bridoon rein being entirely detached from it; and the right hand holds only the right rein of the bridoon.

Now, when you change to the left, first throw all the superfluous rein over to the right, so that the rein is straight from the horse's mouth to the neck on his left side, and quit it with the right hand. Then change the reins of the bit into the right hand, with the fore finger downward between them, as other reins have been directed to be shifted. Lastly, the left hand, being disengaged, lays hold of the bridoon rein, which, by the superfluous rein being over on the right, you can

take as short as you please, and let it slip to the length you require.

In changing again to the right, be sure first to throw all the superfluous bridoon rein to the left, and then you will not be embarrassed when you come to take it up with the right.

#### *Section VI.—Of Adjusting the Reins.*

ADJUSTING the Reins is altering them by shortening or lengthening in whole, or in part, as occasion may require. This will be as often as you change from one place to another. Besides, the reins, being held as pliant and easy as circumstances will admit, imperceptibly slip, particularly with beginners.

To become expert at adjusting the reins, take the superfluous reins that hang over the fore finger of the left hand into the right hand altogether. Do not remove the left hand; but only open the fingers so that you can slip

the hand up and down the reins smoothly and freely, while the right hand supports the horse and feels every cadence or step the horse takes. By this method, you will become handy in altering the reins altogether.

Would you shorten the curb rein and lengthen the bridoon, apply the right hand to the end of the curb rein, that hangs over the fore finger. First slip the whole of the reins too long; then slip the left hand down the reins, keeping the centre of the curb rein fast in your right hand, and feeling with your fingers whether both the curb reins are of equal length before you grasp with the left hand or quit the right.

In like manner you shorten the bridoon or snaffle, and lengthen the curb; first slipping the whole too long; and then applying the right hand to the rein you mean to shorten.

When any single rein wants shortening, apply the right hand to that part which hangs over the fore finger, and draw it tighter.

A little observation and practice will soon make you so perfectly acquainted with their situation, that you will find them as readily in the dark as in the light.

When the reins are separate, i. e. both hands occupied by reins, and they want adjusting, you bring the hands together to assist each other; remembering that the hand that supports the attitude or position the horse works in, which is always what is termed the inner hand, is not to depart from its situation so as to occasion any disorder, but rather the outward hand to be brought to the inner, for the purpose of adjusting them.

#### *Section VII.—Of the Position of the Hand.*

THE left elbow is to touch the hip lightly. The arm is to be steady against the side, without force or stiffness. The hand is to be about three inches from the body, and as much above the pommel of the saddle. The

little finger is to be in a line with the point of the elbow. The wrist is to be rounded. The finger nails are to front the centre of the body. The thumb is to point across the body.

From this position of the bridle hand, the little finger should at least have three lines of action upward to guide the horse ;—towards the right shoulder,—towards the left,—towards the breast. The little finger should move on these lines only as the aids require. Thus the horse will be guided, and lifted up at each turn, by the inward or leading rein ; the outward acting in unity with it.

Pupils should be cautioned not to throw their right shoulders back, which they are apt to do, when they first take the reins in one hand. The right arm should hang in any easy and natural position by the side.

*Section VIII. —Of the Management of the Curb.*

THE Curb requires a light hand in the management. It is necessary to feel and ease the reins in the degree suitable to the individual horse. Some horses require rather a firmer feel than others, and most have some peculiarity, which experienced riders discover and turn to account.

The pupil cannot be too deeply impressed with the necessity of a constant attention to the proper management of the Curb, by means of which a correspondence is kept up between the mouth of the horse and the hand of the rider. When judiciously held, it occasions a playful action of the horse's mouth. It is by a firm, easy, and light hand only that the sensibility and freshness of feeling of the horse's mouth, so essential in riding, can be preserved.

## CHAP. II.

## OF THE STIRRUP.

THE pupil having been instructed in the use of the different aids, and how to maintain her seat, and to ride with ease to herself in the proper equilibrium without the Stirrup, may be considered sufficiently advanced to be permitted to ride with it.

The proper length of the Stirrup is, when the upper edge of the bottom bar of the iron, or of the slipper, reaches one finger's breadth below the inner ankle bone.

The position on horseback with a Stirrup differs in nothing from that described for the position without a Stirrup; except that, the

thigh being relieved from the weight of the leg and foot by their resting on the Stirrup, the knee will be a little bent.

When the foot is in the Stirrup, the heel should be lower than the toes ; and no more than the natural weight of the limbs should be borne in the Stirrup.

It is by an easy play of the ankle and instep that the Stirrup is retained and the position preserved.



THE END.







